

EXPLOSIVE TESTIMONY

Bomb threat, possible perjury at Mirkarimi hearing P8

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Mornin' Old Sport reps musical Americana P21

WILD BEASTS

Bayou wonder is 2012's first Oscar contender P17

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WOMEN'S WORK

P18

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ON WOMEN RAGES,
BAY AREA FEMINISM
COMES TO THE FORE





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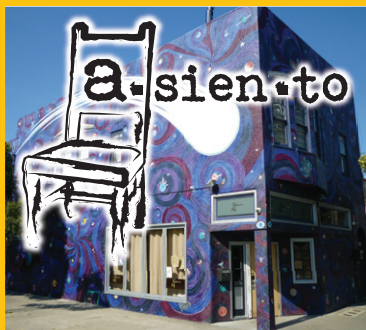
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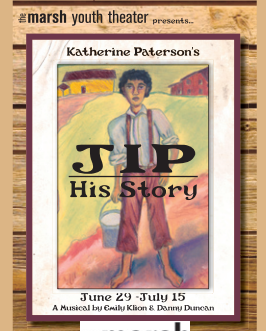
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GUARDIAN INTELLIGENCE

What you need to know

THE SECRET SCOTUS AGENDA

There was great rejoicing in Obamaland when Chief Justice John Roberts authored the opinion affirming the legality of the president's health plan. There was also great gnashing of teeth among the single-payer crowd who were hoping to reset this whole insurance-industry-driven clusterfuck and start again.

Then there were the conspiracies, to wit:

1. Roberts wants Obama to lose and upheld the generally unpopular insurance mandate to give Mitt Romney something to run on (really?) and

2. Forget the health care stuff — when you actually read the decision's language on the Necessary and Proper Clause, it was really a way for the Roberts court to gut the far-reaching jurisprudence of the New Deal. Which actually makes a certain amount of sense.



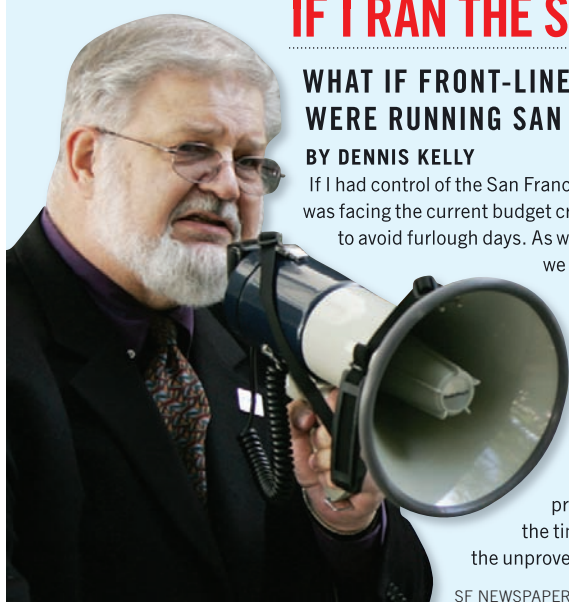
JOHN ROBERTS

IF I RAN THE SHOW

WHAT IF FRONT-LINE ACTIVISTS WERE RUNNING SAN FRANCISCO?

BY DENNIS KELLY

If I had control of the San Francisco Unified School District budget and was facing the current budget crisis, I would do everything in my power to avoid furlough days. As we increase the demands on our students, we must do everything we can to ensure they have the time to do what is asked of them. Taking several days out of the school calendar makes a challenging job that much more difficult, if not impossible. I would also preserve the essential elements that give our children the best opportunity to learn - by keeping class sizes small and keeping teachers and para-professionals in the classroom. Now is not the time to sacrifice the fundamentals in favor of the unproven.



SF NEWSPAPER CO. FILE PHOTO

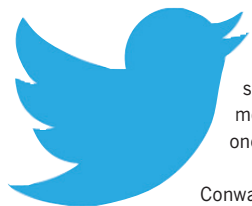
PICTURE THIS

Earlier this month, Oakland's Extra Action Marching Band visited Copenhagen, Denmark. Here's the photographic proof. PHOTO BY PELLE RINK



MID-MARKET MONEY

There's some interesting political math in the deal that is bringing Dolby, the longtime San Francisco sound-tech company, to mid-Market. It goes like this:



Ron Conway, billionaire investor, is so enamored of the Twitter tax break in the summer of 2011 that he raises huge sums of money to help elect Mayor Ed Lee and becomes one of Lee's BFFs.

An investment group associated with Ron Conway buys 1275 Market in Oct., 2011 for \$44 million.

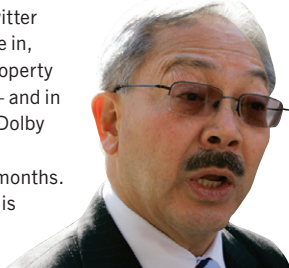


When Twitter starts to move in, Market St. property values soar — and in June, 2012, Dolby

buys 1275 Market for \$110 million.

That's a \$66 million profit, in seven months. No wonder Conway and his pals think Lee is doing such a bang-up job.

SF NEWSPAPER CO. FILE PHOTO



THE LEGEND OF LES BLANK

Celebrate the films of Berkeley-based documentary legend Les Blank at, appropriately enough, Berkeley's Pacific Film Archive, which unspools "Always for Pleasure: The Films of Les Blank" July 8-August 30. Blank has been wielding a camera since his 1960 debut, *Running Like a Chicken With Its Head Cut Off*, a four-minute Ingmar Bergman tribute that's part of the opening-night program. As Blank fans will already expect, the series is packed with films revealing vivid snippets of American culture, heavy on the regional music: Mardi Gras Indian parades, Polish-American polka jammers, Tex-Mex crooners, a Santa Cruz concert with slide guitarist Ry Cooder, bluegrass pluckers, and more. Blank appears in-person at a handful of screenings and events in late August; check bampfa.berkeley.edu and sffs.org for more deets.

GENERAL STRIKE!



POSTER ART BY CHUCK SPERRY

THE BEAUTY OF PROTEST

We'll admit, we have a thing for protest art. With us? Check out YBCA's "Occupy Bay Area" exhibit featuring Occupy-inspired art from Chuck Sperry and other illustrious illustrators. The exhibit runs through Oct. 14, but opening night will feature performances by Jennifer Tully and Oakland hip-hop artist Do D.A.T. (Sat/7, 6pm, free. Yerba Buena Center for the Arts, 701 Mission, SF. www.ybca.org)

POLITICAL ALERTS

WEDNESDAY 4

Opening Day SF Mime Troupe Dolores Park, 18th St and Dolores St., SF; www.sfmt.org. 2pm (music at 1:30), free. Since 1959, the legendary San Francisco Mime Troupe has been performing free shows that make fun of politically grave situations to expose them for the tomfoolery they truly are. If the Fourth of July makes you wanna cry, come laugh instead at the premier of the latest production, *For the Greater Good, or the Last Election*. Based on *The Poor of New York*, a classic playset in 1857 New York that explores the suffering and heartbreaking decision-making of the city's poor in that turbulent year, the Mime Troupe's take will finally give the 1 percent its due, dramatizing the hardships the poor rich face in preserving True American Values and staving off prison for innocent embezzlement. According to the troupe, their latest is a "melodramatic tale that should warm the hearts of every billionaire — if they have one."

SATURDAY 7

"Healing from addiction with art, liberation and spirituality" 2940 16th St., #301, SF; www.racepovertymediajustice.org 11am-4pm, free. As the country celebrates the continuance of the Affordable Care Act, the folks at Poor Magazine say there's still a problem when everyone from "Burger King to Monsanto to the western medical industrial complex's & big Pharma's noose/boot is on our collective necks." Just in time, here's the cure- two days of "multi-spirited, inter-tribal, ceremony, teaching and healing of medicine, food, and our bodies." "These two days are dedicated to and created by indigenous peoples, poor peoples of color, houseless folks, elders and youth struggling with the poisons we encounter everyday in Amerikkka," the event description reads. Come for communal healthy food cooking, bike riding, healing circles with celebrated poet and author Luis Rodriguez, and much more. A second day of healing will take place in Oakland July 8.



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Image: William Baker, *Kylie Minogue* (detail) / "Immaculata" gown,
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ON THE BLOGS

POLITICS

Undocumented DREAM Act teens hold 'graduation' at Civic Center

Hospital project cast in doubt after CPMC's credibility questioned

Occupy protests at the Canadian embassy in support of Quebec students

NOISE

The DIY open mic at 16th and Mission gets assessed by our new column Mic Check

Formerly of Monolith, San Francisco power-poppers Billy & Dolly fill out the Localized Appreesh questionnaire

Looking for something to do on your day off? Check out must-see concert listings for ideas

PIXEL VISION

Plan your cinophile evenings with Cheryl Eddy's weekly film picks

Virginia Miller on the Los Angeles eateries du jour

Nelson George's film Brooklyn Boheme has its Bay Area debut

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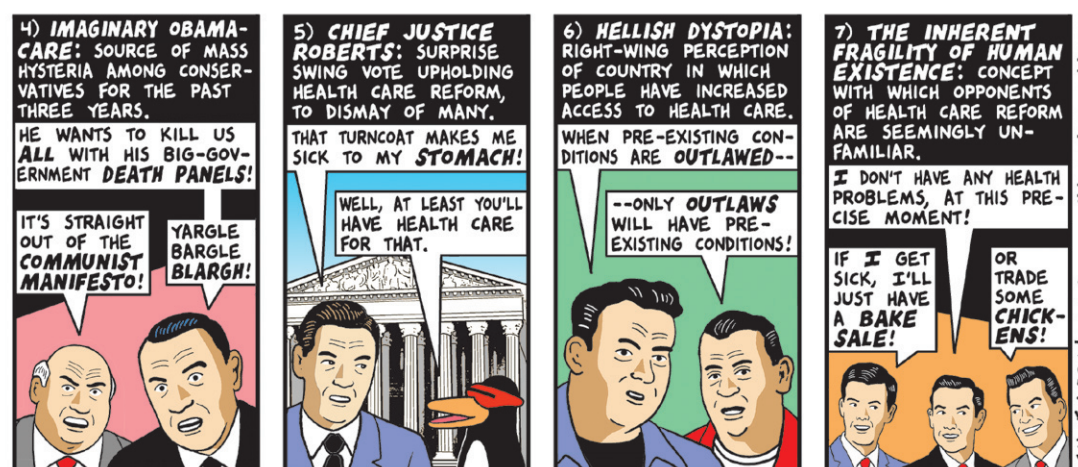
Kelly Lovemonster interviews FTM dreamboat and adult film star Billy Castro

Annie Danger's Fully Functional Cabaret brings trans womanhood to the stage

THIS MODERN WORLD

by TOM TOMORROW

HEALTH CARE REFORM GLOSSARY UPDATED



STOP 'STOP AND FRISK'

EDITORIAL If the San Francisco Police Department put up checkpoints and metal detectors all along lower Market Street and stopped and searched every person who walked by, they'd find some contraband. No question — a certain percentage of people on the city's main downtown artery are carrying drugs or weapons. Some have warrants out. There would be multiple arrests and criminals taken off the streets.

And it's hard to imagine that anyone would consider that a good idea.

So how about moving those checkpoints to the Mission and Bayview-Hunters Point? You might get even more weapons and drugs. And it would still be a profound violation of the civil liberties of every San Franciscan.

But what Mayor Ed Lee is now talking about — instituting some version of the notorious New York City "stop and frisk" law — isn't much different. Under New York Mayor Michael Bloomberg, the police have been given the

authority to search, without cause or a warrant, anyone who looks suspicious. The goal is to get guns off the street.

The result: The vast majority of people stopped are African American or Latino — and 88 percent are totally innocent.

It is, in other words, a huge waste of police resources as well as a systematic program of racial profiling and harassment.

Lee told the San Francisco Chronicle's editorial board that he realized the problems with the New York system and wants a better model. And he said, correctly, that there are serious problems with gun violence, particularly in Bayview-Hunters Point. "I think we have to get to the guns," Lee said. "I know we have to find a different way to get to these weapons, and I'm very willing to consider what other cities are doing."

But San Francisco has spent huge amounts of time and resources trying (not always successfully) to build a community policing program that would

increase trust between the police and communities of color — and any version of "stop and frisk" would instantly undermine that effort. It's a terrible idea, and Lee should make it clear that he is dropping any discussion or consideration of it.

The mayor and his supporters insist that they'll only pursue this approach if it can be done without profiling. But that's almost impossible and it's a fantasy to think the San Francisco cops, once empowered to stop anyone for any reason, would target white people the same way they do blacks and Latinos. There's never been an example anywhere in the country where this kind of law was anything but a case study in racial profiling. Even Police Chief Greg Suhr sounds dubious.

The fact that Lee would even suggest this is a sign of how far he's moved from his progressive roots. Moving even a step further toward this sort of wholesale civil-liberties violation would be a disaster for San Francisco. **SFBG**

CPMC DEAL ISN'T READY FOR PRIME TIME

BY DAVID CAMPOS

OPINION There was a major recent development in California Pacific Medical Center's proposal to overhaul its medical facilities. To the astonishment of all of us who support the rebuilding of St. Luke's Hospital, the mayor's staff announced that it needed to renegotiate a key provision of the deal because the "exact terms" of the deal "don't work anymore" for St. Luke's.

The proposal includes an escape clause that allows CPMC to duck its commitment to operate St. Luke's for 20 years if its operating margin falls below 1 percent for two consecutive years. Previously, the mayor's office had said that it would be highly unlikely for CPMC to ever invoke the escape clause, which would only be used in the most extreme of circumstances. Yet, it turns out that the original financial projections CPMC gave the mayor were inaccurate — and that the "new" projections could trigger the escape clause as soon as seven years after St. Luke's reopens from a seismic upgrade.

Try as some may, it is impossible to downplay what just happened. Let's be clear—the long-term viability of St. Luke's, which provides critical medical services to the entire southeast region of the city, including many low-income residents, is not just another issue in the proposal. It is a crucial issue that goes to the very heart of the agreement. Members of the city's elected family have repeatedly acknowledged as much. And given the importance of the issue, that the terms of the agreement "don't work anymore" for St. Luke's raises numerous questions that cast

EDITORIALS

doubt over whether this deal is truly ready for prime time.

For one, how is it that the mayor's team just learned that CPMC's projections are wrong? What kind of vetting did they do to verify the numbers? And if the current projections are wrong, how can we trust future projections?

Moreover, if CPMC's erroneous projections could alter the fate of St. Luke's, couldn't they change other critical parts of the deal, including CPMC's charity care obligations — which are directly linked to its income, and which are already lower than those of other comparable hospitals? The deal requires that CPMC spend annually on charity care no more than 40 percent of its EBITDA, which is defined as net income after operating expenses but before interest, taxes, depreciation and amortization. If the original revenue projections are wrong, doesn't it necessarily follow that CPMC could end up serving fewer low-income patients?

To make matters worse, when asked to provide the Board of Supervisors with all the relevant financial information, including the projections it gave to the mayor's staff, CPMC refused, claiming that such information is proprietary. Now the Board of Supervisors is essentially being asked to simply trust CPMC.

As members of the board, we have a fiduciary obligation to ensure that any project we approve is fully vetted and that all underlying financial information is accurate and based on clear, independent verification, not blind faith. The future of St. Luke's is far too important for the Board of Supervisors to do anything less. I want to see St. Luke's rebuilt quickly as much as the next person, but ensuring the long-term viability of St. Luke's requires that we do this deal right; and that means taking the time to review and verify basic financial information. **SFBG**

Supervisor David Campos represents District 9.

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BY STEVEN T. JONES

steve@sfbg.com

Mayor Ed Lee and suspended Sheriff Ross Mirkarimi each took some lumps on June 29 as they were cross-examined by opposing attorneys in front the Ethics Commission, which is conducting the official misconduct case that Lee brought against Mirkarimi over a Dec. 31 domestic violence incident. But the hearings proved unexpectedly dramatic when the room was suddenly cleared for an undisclosed security threat — following testimony by Lee that a city commissioner alleges included perjury.

The incident raises a number of issues that officials hadn't yet answered by Guardian press time. Was the security threat real? If so, why wasn't the room or the rest of City Hall properly secured after the mayor was whisked away? If not, who ordered the room cleared and why?

Undersheriff Paul Miyamoto, who ran against Mirkarimi last year, told the Guardian that the San Francisco Police Department notified his office that a caller claimed to have planted bombs outside of City Hall and on the Golden Gate Bridge. Deputies conducted a search and found nothing, and his office didn't order the recess of the hearing. "We did not evacuate anyone," he told us.

Speculation about the incident was heightened during the break when Debra Walker, a Mirkarimi supporter and longtime member of the city's Building Inspection Commission, told the Guardian that Lee committed perjury when he denied speaking with any members of the Board of Supervisors before filing official misconduct charges. Lee was responding to a direct and pointed question from Mirkarimi attorney Shepherd Kopp — one that that Lee's attorneys had unsuccessfully objected to.

Specifically, Walker said that her longtime friend and political ally Sup. Christina Olague — who Lee appointed to serve the last year of Mirkarimi's term for the District 5 seat — had told her repeatedly that Lee had asked her advice before filing the charges against Mirkarimi, and that Olague's advice was that Lee should ask for Mirkarimi's resignation but drop the matter if he refused.

That allegation, which was first reported on the Guardian's Politics blog shortly after the commission went into recess (Olague had not yet returned a call from the Guardian asking whether she had spoken to Lee about Mirkarimi),



UNDER OATH

Bomb scare and perjury allegations offer unexpected surprises during Ethics Commission hearings on Mirkarimi ouster

prompted reporters to confront Olague in the hallway outside her supervisory office, where she tersely denied the allegation and then took refuge behind closed doors.

When the reporters lingered and persisted, waiting for a more complete answer, Olague finally emerged, reiterated her denial, refused to speculate about why her friend Walker would make that claim, and said, "We're not allowed to discuss this matter with anyone before it comes to the board...I may have to recuse myself from voting on this."

It was unclear why she thought recusal might be necessary, but if she does disqualify herself from voting on Mirkarimi's removal later this summer after Ethics completes its investigation and makes its recommendations to the board, that would hurt Lee's effort to get the nine votes needed to remove Mirkarimi.

When the Ethics Commission hearing resumed after a couple hours, Lee was again placed in a position of denying specific factual allegations that others have made, again raising the possibility that he committed perjury in his sworn testimony, which could expose him to felony criminal charges while undercutting his moral authority to remove Mirkarimi over the single misdemeanor count of false imprisonment that he pleaded guilty to in March.

The second instance was when Kopp asked Lee, "Did you ever extend any offer through third parties that you would find him another job if he resigned?"

"I don't recall offering Sheriff Mirkarimi any job," Lee replied.

Kopp specifically asked whether that job offer had been extended on Lee's behalf by permit expediter Walter Wong or by San Francisco Democratic Party Chair Aaron Peskin, to which Lee replied, "Absolutely not."

Mirkarimi supporters have told the Guardian that Peskin had made that offer, which Mirkarimi refused, shortly before the party chair publicly called for Mirkarimi's resignation. The outgoing message on Peskin's cell phone said he was unavailable and wouldn't be checking his messages until July 5. Mirkarimi's attorneys said they're still figuring out how to respond to the developments and had no comment, but Walker said she's willing to testify under oath.

But the dramas underscore the treacherous grounds opened up by these unprecedented proceedings, the first involving the Ethics Commission and the broadened definition of official misconduct placed into the City Charter in 1996. As baseball great Barry Bonds and former President Bill Clinton learned, being forced to testify under oath about sensitive topics can be a tough trap to negotiate.

MIRKARIMI TESTIMONY

Deputy City Attorney Peter Keith also seemed to be trying to spring that perjury trap on Mirkarimi as he took the stand on the morning of June 29 following an hour on the stand at the previous night's hearing.

Keith reminded Mirkarimi that he was advised not to discuss his testimony with anyone and asked, "Who have you spoken to since last night?"

"My attorneys," Mirkarimi answered.

"What did you say to them?" Keith asked, drawing objections about attorney-client privilege that Commission Chair Benedict Hur sustained.

"Did you stop for coffee?" Keith then asked, seemingly concerned that Mirkarimi may have discussed his testimony with someone at the coffee shop that morning, which Mirkarimi denied. Keith let the allegation go but maintained an accusatory, hectoring tone throughout the next three hours that he had Mirkarimi on the stand, two more hours than he had told the commission he would need.

Much of the time was spent trying to establish support for the allegation that Mirkarimi had dissuaded witnesses and sought to thwart the police investigation, which was triggered by a call from Ivory Madison, a neighbor to whom Mirkarimi's wife, Eliana Lopez, had confided. But the testimony yielded little more than the city's unsupported inference that Mirkarimi must have directed Lopez and his campaign manager, Linnette Peralta Haynes, to contact Madison after she had called the police and urged her to stop cooperating with them.

Mirkarimi has maintained that he did nothing to dissuade Madison or anyone from talking to police,

and that he wasn't aware of the investigation or that Madison had made a videotape of Lopez showing a bruise on her arm until hours after the police were involved. He even sent a text to Lopez saying there was nothing he could do, as he noted.

"It was after 4pm on January 4 when I first learned of any of this," Mirkarimi testified, later adding, "I was very clear to her in saying you can't unring the bell, we have to follow through with this."

Yet Lee and the deputy city attorneys who are representing him also maintain that they needn't prove witness dissuasion or other allegations they have made, and that the Dec. 31 incident and Mirkarimi's guilty plea to a single misdemeanor count of official misconduct are enough to constitute official misconduct and warrant his removal, an interpretation that Mirkarimi's attorneys dispute.

Keith sought to hammer home how Mirkarimi should have admitted to and publicly atoned for his crime right away rather than telling reporters it was a "private family matters" (which Mirkarimi admitted was a mistake) or fighting the charges by trying to discredit Madison publicly, an allegation he denies.

After unsuccessfully trying to get Mirkarimi to admit to directing efforts to question Madison's credibility in local media accounts, Keith asked, "Did you ever direct anyone not to attack Ivory Madison?"

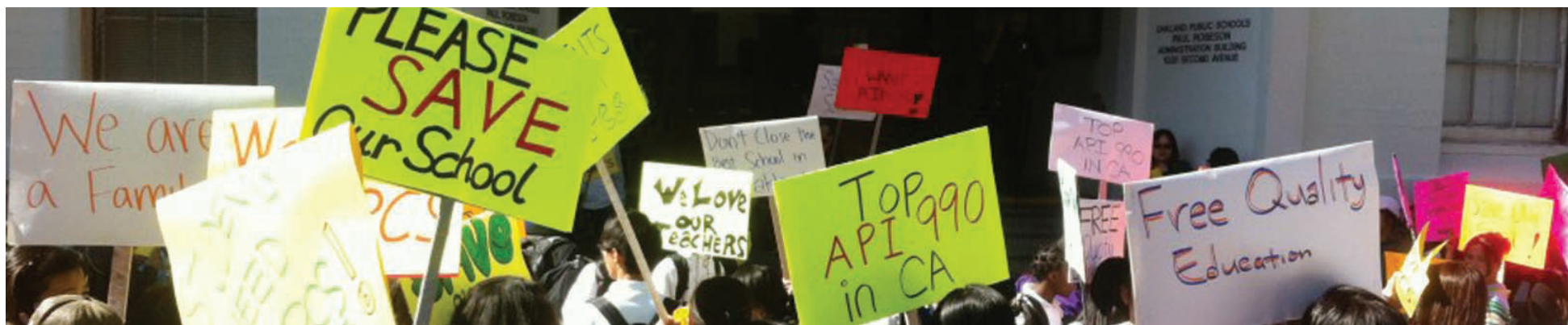
"I never directed anyone to attack or not attack," Mirkarimi replied.

Keith also clarified that Mirkarimi denies the allegation Madison made that the physical abuse on Dec. 31 went beyond grabbing Lopez's arm once in the car, as the couple has maintained. "It's your testimony there was no punching, pulling, or grabbing in the house?" Keith asked, which Mirkarimi confirmed.

Yet Keith said that given the totality of what happened, Mirkarimi should have known he couldn't continue on as sheriff. "Under those circumstances, wouldn't resigning be the honorable thing to do?" Keith said, to which Mirkarimi replied that it's a hard question and that he's doing what he thinks is right.

Faced with friendlier questions from his own attorney, David Waggoner, Mirkarimi apologized for his actions, saying "I feel horrible and ashamed," but that he was "sad and scared" to have his family torn apart against their will. He also said that

CONTINUES ON PAGE 10 >>



BY Yael Chanoff
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THE PEOPLE'S SCHOOL

Oakland's Lakeview Elementary is seized and transformed by protesting parents

Oakland elementary schools that were packed with kids until a few weeks ago are now closed for the summer — and five are closed for good. In October the school board voted to close them in a move that would save about \$2 million per year.

But many Oakland Unified School District (OUSD) residents are not pleased. At the Oct. 26 meeting where the vote was cast, 500 protested. Concerned parents and teachers have been petitioning and meeting with school board members and Superintendent Tony Smith for months, trying to reverse the decision.

"No one wants to close schools, but the OUSD made this difficult decision because it's in the best long-term interest of students," reads a June 22 press release.

Resistance to that decision now continues at one school that was supposed to close June 18. To the dismay of the district, it remains open. Lakeview Elementary is the site of a sit-in and free school, orchestrated by parents and teachers.

"Lakeview has strengths," the June 22 press release goes on to say. "It has shown improved academic performance in recent years and, boasts a strong sense of community and close alignment with its after-school programs." But low rankings in attendance and test scores overshadowed those strengths in the decision to close the school.

Yet it seems that "strong sense of community" seems to be more powerful than the school board thought.

SENSE OF COMMUNITY

Joel Velasquez, a parent of three and PTA member who has had children at Lakeview for 10 years, didn't think it would come to this.

"I've watched everything that went on as a parent here for 10

years," Velasquez said. When the school was threatened, "I probably spent 20 hours a week meeting, talking, emailing, researching, sending, forwarding — I mean, this is something that has been ongoing."

"I met with Tony Smith for an hour," Velasquez said. "I sat with board members."

But as the end of the school year approached, he was growing more desperate, so he ended up making an announcement: "On the last day of school, I'm not going to leave. And I hope that people join me."

They did. Lakeview's building is slated to be turned into administrative offices, and that process was scheduled to begin two weeks ago.

Now, the school that should be filling up with district employees' office supplies still has children running around its grounds. Organizers opened the People's School for Public Education, and classes, taught by an army of credentialed teachers and qualified volunteers, run from 9am to 3pm, Monday through Friday.

At a June 27 visit, I toured the school and sat in during a Social Justice class. In the People's School's organic garden, a smiling gardening teacher had to stop an overzealous six-year-old from drowning the kale. "They love watering!" he shrugged. Another child, still mesmerized 30 minutes after the official end of music class, improvised on the djembe along with the drumming teacher. From a balcony, a volunteer called to him: "There's ice cream!" he looked up, considered, and then kept drumming.

The group of kids has grown since the school opened June 15, as parents hear about the summer school and come see it for themselves. The Lakeview sit-in is unlike other recent occupations in the

careful vetting process each visitor gets. After all, protecting the kids and their education is the most important goal of the project. But during school hours, parents are permitted to come inside and stay with their children as long as they want, seeing what the school is like.

Still, getting parents to send their children to a summer camp that isn't technically legal isn't always easy. "I think our society, not just parents, are really reluctant to do something like this," Velasquez said. "But I see it as a positive service to the community. We're using the building for what it's intended to be used for."

Julia Fernandez, a high school math teacher, got involved with the effort to save the schools through the Occupy Oakland Education Committee, and her two children, ages 2 and 4, are enrolled in the summer school.

As a nine-year resident of Oakland, Fernandez says, the cuts affect her and her family.

She's taking part in the demonstration partly "for my own kids," Fernandez said. She said the cuts "affect the school where my kids would go. It's likely that it's going to be closed or turned into a charter school."

"But the thing that motivates me the most is all these attacks that are happening against people," Fernandez said. She guessed that it was adversity of many kinds, not just school closures, that motivated many parents to join the protest and send their kids to the People's School.

"People are really upset about all the attacks that are being done on regular working class people. People are losing their homes, they're getting laid off, and now their schools are closing. It just seems like all

these services, all these rights people should have, are being taken away"

MORE THAN MONEY

Organizers emphasize that the money saved seems paltry, just \$2 million for five functioning schools.

"Think about it, this is not very much," Velasquez said. "And they're wasting almost \$4 million to do these transitions to close the schools. They're spending more than the savings."

OUSD spokesperson Troy Flint confirmed that the savings will be "in the \$2 million range," and that the total cost of the transition is about \$3.7 million.

These expenses include about \$117,000 one-time moving related costs and about \$200,000 in staffing, including paying a transition director.

They also include \$95,000 in transportation costs, which may not be one-time expenditures; they may "as needed for an additional year or more," Flint said in an email.

Meanwhile, about 1,000 students will be displaced by the move. Many will move to Grass Valley and Burckhalter, and these school's capacities will be expanded with portable classrooms.

"The promise that we made to students was that we would guarantee students at the closing school a place at a school that was higher performing than the one we were leaving. We were able to live up to that promise," Flint said.

However, there was a problem: "Most of the schools that perform in the top tier are already subscribed to capacity, so we had to expand the capacity using portables."

Will these high performing schools remain high-performing as an influx of new students show up at their doors in the fall? After all,

Oakland has many more elementary schools than comparable districts, a result of the small schools movement, a policy adopted in 2000 that led to the closure of some larger schools, which were replaced by smaller ones. According to a study conducted by Brown University's Annenberg Institute for Education Reform, Oakland small schools are "safer, calmer, and more welcoming to families" than the schools they replaced.

But as private donations from those excited about small schools, notably the Bill and Melinda Gates Foundation, run out — along with federal and state money — Oakland may be reverting to larger institutions.

And as the OUSD sees it, that may not be a bad thing.

"To build toward the day when every OUSD school is a high-quality school, we need to concentrate our time, attention and resources in a manageable number of sites instead of spreading ourselves too thin," he said in an email. "Quality over quantity is the goal when we can't do both and the current financial environment prevents us from properly caring for 101 schools."

THE NEIGHBORHOOD PROBLEM

One of the reasons for the stated school closure is that it ranked in "the bottom quarter of elementary schools in terms of the number of children living within a half-mile of the school or within the attendance area" and the "lowest percentage of neighborhood students attending the school (30 percent)."

The school is also 99 percent children of color.

As Oakland Tribune education reporter Katy Murphy has written, about half of students in Oakland attend schools outside their district. As a statement from the group Decolonize Oakland points out, "We have to question why the families of black and brown students

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NEWS

THE PEOPLE'S SCHOOL

CONT>>

who live outside of Adams Point have chosen Lakeview."

Maybe it's that strong sense of community? All of the other schools slated for closure are also in the flatlands and serve mostly African American and Latino students.

Root, formerly Occupy the Hood Oakland, has played a big part in the organizing. So has Education for the 99 Percent, Occupy Oakland's education working group, and other Occupy Oakland volunteers.

"A lot of people from Occupy have been extremely supportive and we wouldn't be able to do this action without that support," Velasquez said. "For example, the

despite agreeing to call first to avoid scaring children). Oakland police have been on site as well, and the protesters have received warnings to leave.

"I still remain hopeful that the protesters will see that the most forward-looking resolution to the standoff is to disperse peacefully and to concentrate their efforts on improving the school district for the year 2012/2013 and beyond," Flint told me. "Right now we still believe that if there's a relatively prompt resolution to the standoff, we'll be able to meet our targets to get the facilities ready."

"It's not clear why they're doing this sit-in in Oakland, an overwhelmingly Democratic district where Republicans can't get elected," Flint said. "The fundamental problem with this issue is all the Republicans have taken a no taxes pledge."

Velasquez agrees. "It's criminal what the state of California is doing right now," he said.

"But we're focusing our attention on Tony Smith and the board because they're accepting these conditions, and they shouldn't...So if they feel that way, why are they not doing something about it, instead of accepting the conditions, and hurting the families and the students? Most importantly the kids."

Flint said the board would be willing to work with the group, but that the sit-in is pointless. "I don't view this current action as something that is providing us any additional leverage," he said, though he noted that his office had not attempted to use the sit-in to pressure the state.

"We've coordinated people across the state, sending in postcards and petitions," he explained. But when asked what worked best, he said nothing has. "I can't name a time we've been successful," he said, "because I don't think we've been successful."

As budget cuts sweep the country many governments are feeling this kind of defeatism. The Peoples School for Public Education may not last forever. But they've taught 30 kids for free for more than two weeks now, and despite limited time and resources, show no sign of stopping. **SFBG**

LATE BREAKING NEWS

As the Guardian went to press, the 17-day-old Lakeview sit-in was raided by police, who made at least two arrests. For updates and details, see the Politics blog at SFBG.com

UNDER OATH

CONT>>

he believes he can still be effective as sheriff because "what makes San Francisco special is our forward-thinking approach to criminal justice."

Longtime Sheriff Michael Hennessey — who endorsed Mirkarimi and continues to support him — established a variety of programs emphasizing redemption and rehabilitation, hiring former convicts into top jobs in the department to emphasize a belief in restorative justice that Mirkarimi ran a campaign promising to continue.

"Never in my wildest dreams did I think I would be an example of what this redemption process looks like," Mirkarimi said, choking back tears.

But Keith had the last word before Mirkarimi left the stand, belittling the idea that Mirkarimi offers an example to follow by noting how much probation time and court-ordered counseling he still has to undergo and asking, "The process of redemption doesn't happen overnight, right?"

LEE ON THE STAND

Under questioning by Kopp, Mayor Lee admitted that he doesn't have a written policy on what constitutes official misconduct, that his decisions are made on "a case by case basis," and that he's not sure whether conviction of a crime would always constitute official misconduct "because I've never confronted this before."

"Were you aware that many members of the Sheriff Department have criminal convictions?" Kopp asked. Lee said he was not aware. Asked whether he was aware that Sheriff Hennessey had hired a convicted murderer into a top command staff position (see "The unlikely sheriff," 12/21/11), Lee said he wasn't.

Lee's insistence that Mirkarimi's crime makes him unable to deal effectively with other officials was also attacked by Kopp, who asked, "Isn't it true that people get elected who have disagreements with other city officials?" He pointed out that City Attorney Dennis Herrera had nasty conflicts with Lee when they ran against each other for mayor last year, but that they're working well together now.

Kopp also drilled into Lee about his decision to bring official misconduct charges before conducting an investigation or speaking with any witnesses besides Madison — an answer Lee blurted out just as city attorneys objected to the question. Much of Madison's written testimony has been rejected by the commis-

sion as prejudicial hearsay evidence (see "Mayor vs. Mirkarimi," July 27).

But the public's perception of this case, if not its outcome, could turn on whether Lee is holding Mirkarimi to standards that he himself — as someone appointed mayor on a later-broken promise not to run for a full term — couldn't meet. It was what Kopp seemed to be driving at before the bomb scare.

"You have asserted in your written charges that Sheriff Mirkarimi's conduct fell below the standard of decency, good faith, and right action that is impliedly required of all public officials, correct?" Kopp asked.

"Yes," Lee replied.

"We expect certain things of our elected officials, right?" Kopp asked.

After a long pause, in which Lee appeared to be thinking through his answer, he replied, "That's generally true, yes."

"And when the charter speaks of official misconduct, it doesn't say we expect a certain standard for the sheriff, a different standard for the mayor, a different standard for the DA, a separate standard for the assessor, it just speaks in general terms about official misconduct for public officials, right?" Kopp asked.

Kaiser objected to the question on three counts, sustained on the grounds that it calls for a legal conclusion.

"Do you yourself believe there's a separate standard for sheriff than for other elected officials?" Kopp asked, and this time the city's objection was overruled and Lee replied, "It should be the same standard."

"And would you agree with me that one of the things that is expected of elected officials is for them to be honest and forthright when dealing not only with their constituents, but with other elected officials?" Kopp asked, his final question before Chair Benedict Hur announced that the hearing would be suspended and the room would need to be cleared.

After the hearing reconvened, Kopp drew parallels to other city officials who remained on job after scandals, including former Mayor Gavin Newsom (who had an affair with a subordinate who was married to his campaign manager), former Sheriff Dick Hongisto (who was jailed for refusing to carry out a court's eviction order), and current Fire Chief Joanne Hayes White (whose husband reported that she hit him in the head with a pint glass).

Asked about the latter case, Lee responded, "I don't know all the circumstances around that and I don't believe I was mayor at the time." **SFBG**



CASH YOUR BOWL

BY CAITLIN DONOHUE
caitlin@sfbg.com

HERBWISE It's time to get a Discover card. As of July 1, you can no longer use your Visa or Mastercard credit or debit card to buy medical marijuana. And of course, American Express cards have been out of the question since spring 2011. Electronic Merchant Systems, which handles card processing for most of the nation, sent out an announcement last month to its vendors, raising the stakes for dispensaries across the country that seem to be coming under a coordinated federal attack. Cash-only cannabis? That's pretty bad, maybe just as bad as the next thing I have to tell you about...



MORE BAD NEWS

The Vapor Room is closing. Yes, the perennial Best of the Bay-winning, nine-year old Lower Haight dispensary-lounge (607 Haight, SF. www.vaporroom.com) will be closing its doors as of July 31, according to the nonprofit's executive director Martin Olive. Olive told the Guardian in a phone interview that the dispensary learned an undisclosed amount of time ago that its landlord had received one of the doom-bearing letters now so familiar to San Francisco dispensaries from US Attorney Melinda Haag declaring that the dispensary was within 1,000 feet of Duboce Park. The city's permitting laws, Olive told us, are concerned with how far cannabis clubs are from playgrounds, not park grounds. Vapor Room has a long-standing relationship with the Harvey Milk

Rec Center that anchors the park — the nonprofit actually sponsors free yoga classes and health counseling that take place in the center itself. Olive wouldn't confirm rumors that Vapor Room's stock will continue to be available for delivery, but that's the word on the street.

PLEASE NO MUNCHIES JOKES

The "bath salts" face-eater didn't have any bath salts in his system. In fact, the only drug authorities uncovered through posthumous tests was cannabis.

UNDISCLOSED THING

As an events editor, organizations that don't send us the vital information we need to cover their event are the bane of my existence. It is another thing entirely, however, when an organization requests that vital information be kept out of the newspaper. A sign of the times when it comes to cannabis journalism, I'm afraid. And as such: check out a happy hour benefit at El Rio for "an organization supporting low-income, AIDS-HIV, and cancer patients with free medicine." Sigh. It'll be running semi-concurrently with pop-up Mugsy Wine Bar's hat-tip to Bastille Day (5:30pm-8:30pm). Drown your frustrations with some nice sparkling Blanc de Noir Cremant de Bourgnone, why don't you.

Fri/13 4pm-6pm, free. El Rio, 3158 Mission, SF. www.elriosf.com

AND FINALLY

Search YouTube for "Conan O'Brien and Martha Stewart Get Crafty with Pot." Discussion question: for all the weirdness that you just read, is marijuana becoming more or less accepted in mainstream culture? **SFBG**

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FIVE FOR SUMMER

BY VIRGINIA MILLER
virginia@sfbg.com

APPETITE Time to dive into summer — at least nominally. These five playful dishes recently made an impression, and brought a little sunshine to the table.

BREAKFAST BISCUIT SANDWICH AT 15 ROMOLO

Brunch at one of the city's best bars, 15 Romolo, is a pleasure, and blessedly unmobbed. Arrive at opening (11:30am), and you're likely to secure a table instantly. Greeted with complimentary waffle shots — yes, rounds of waffle bites resting in a mini-pool of maple syrup and boozy rum — you're then guaranteed impeccable mid-day cocktails (\$9–\$10), like zippy, frothy absinthe showcase (not for the anise or licorice averse) Famous Fizz, made with St. George absinthe, shaken with strawberry-thyme shrub, cream, egg white, finished with seltzer. Or try a Breakfast of Champions # 2, rich with Manzanilla sherry, Nocino walnut liqueur, maple syrup, coffee



tincture and house banana cordial — warmly gratifying, not cloying. Exciting drinks are a given here, but the menu's no slouch. This has been true at night and it's likewise true at brunch. The one that makes me salivate is the breakfast biscuit sando (\$9). In keeping with other brunch dishes, portions are generous: a moist, green chile biscuit filled with crispy fried chicken, the perfect kind of bacon (not too crispy, fatty), fried egg, house pickles, and a vivid arugula walnut pesto. Hash browns accompany, and after adding on a hefty, savory house rye sausage patty (\$3), I practically rolled out post-meal, blissfully fattened.

15 Romolo Pl., SF. (415) 398-1359,
www.15romolo.com

SMOKED BRISKET MEATLOAF AT PICAN

Though one can experience both highs and lows at downtown Oakland's upscale Southern sanctuary Pican (like uneven desserts or cocktails — oh, would that that sweet Mint Julep be less syrupy



and served in a proper Julep cup), staff are eager to please and the American whiskey list is extensive. New executive chef Sophina Uong (Waterbar, 900 Grayson) continues introducing vibrant dishes to the menus. Even as I begin digging into new menu items like playful blue crab profiteroles, my heart belongs to classic smoked brisket meatloaf (\$21). It's genius, really: shaved slices of Creekstone natural beef brisket are baked into a meaty-yet-light loaf, served with BBQ tomato jam, on roasted sweet corn salad with Cajun cheddar aioli. Mom's home cooking, upscale Southern treatment, California creative-fresh spin — a veritable mash-up of cuisines.

2295 Broadway, Oakl. (510) 834-1000,
www.picanrestaurant.com

MANGO SALAD AT RANGOON RUBY

Merely a couple weeks old, downtown Palo Alto's Rangoon Ruby boasts chefs Win Aye and Win Tin, formerly of Burma Superstar, serving fresh, vivid Burmese dishes. The chic, clean space boasts a nice spirits collection (all three St. George gins can be found here, along with Camus Cognac) and tiki-focused cocktail menu, including lava and scorpion bowls for two or four. While still working out opening and service kinks, owner and Burma native John Lee presents a gracious, hard-working aesthetic grown from his own experience working in the restaurant at San Francisco's Fairmont. Beloved Burmese salads (\$10-13), from tea leaf to ginger, are done right here — brightly generous and served in



its superior version: strips of mango atop greens, that fantastic hint of savory imparted by fried onions and garlic, accented with cucumber and

dried shrimp. Also try nan gyi nok (\$12), a heartwarming mound of rice noodles doused in coconut milk chicken and yellow bean powder, accented with a squeeze of lemon and a hard-boiled egg.

445 Emerson, Palo Alto. (650) 323-6543 www.rangoonruby.com

PICKLED HOT LINK AT SHOWDOGS

Showdogs corners dogs in a space that continues to improve Market Street's less culinary-inclined blocks, adding on old school sign and sidewalk seating enclosed by hedges since they opened. I have a number of go-to sausages (plus a rocked-out corn dog), but it's the pickled hot link (\$6.95) that remains truly different. A hot link, plump and pickled in apple-cider vinegar for



a couple weeks: it's tangy, slightly blackened as it's grilled to order, topped with Crater Lake blue cheese sauce and arugula leaves.

1020 Market, SF. (415) 558-9560,
www.showdogssf.com

CHAWAN MUSHI AT NOMBE

As part of an affordable seven-course Kaiseki dinner (\$39.95) at Nombe, chawan mushi or Japanese savory egg custard has been perfected by chef Noriyuki Sugie. Though numer-



ous izakayas, particularly Nojo, make memorable versions, I was recently hooked on Sugie's uni chawan mushi, lush with uni's seaworthy, umami notes, woven into a silky, custard, topped with more fresh uni, served traditionally in a covered dish. Order a pour from Nombe's impressive sake list — ask co-owner and sake sommelier Gil Payne to recommend a pairing for you — and settle into black booths in the quirky, comfy Mission diner space. 2491 Mission, SF. (415) 681-7150,
www.nombesf.com

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HOT CATCH

BY L.E. LEONE

le.chicken.farmer@gmail.com

CHEAP EATS Yeah, and part of the idea of going to New York City was to escape New Orleans's heat, which would best be described (for those who haven't been) as hot.

Hot hot hot hot hot.

As luck would have it, best laid plans and all, it was even hotter than that in New York while we were there, squeak squeak, fuckity fuck. It was hot hot hot hot hot hot hot. So as soon as we got back home to hot hot hot hot hot, we went camping.

In an air-conditioned camper. With our landlady, an adorable couple name a Pam and Cindy. Now Cindy, being a tried and true in the wool Cajun, has a brother name a Blaine only everybody calls him Bruno. And this Blaine (only everybody calls him Bruno) is my new favorite person because even though he knew we were crazy for camping on the edge of a swamp during mosquito season, he not only loaned us his trailer but drove it there. And parked it. He's a truck driver.

Our campsite had been under water the previous weekend, and therefore vacant, so the mosquitos were happy to see us.

We heated our dinner in microwaves that first night. S'mores were not discussed. Next day, though, there was a breeze and we were able to sit outside all day and watch a hawk wrestle with a giant catfish that had been trapped in a puddle.

Hawk won.

Hedgehog took pictures, if anyone wants to see them. She also shot some alligators, and a sweet, tiny red parrot that had fallen in love with our friend Cherry's roof rack.

I went around pulling dead sticks out of trees, and that night's dinner happened over a fire. Here's what I grilled: salmon, swordfish, boudin, turnips, tomatoes, peppers, pineapple, peaches, and garlic. The corn I soaked in its husks and threw on the coals.

On Sunday Blaine Only Bruno (or Bob, as I call him for short) came back and took me, Hedgehog, and Cindy to his crawfish pond. So, yeah, so that was how I spent the last part of my last weekend in Louisiana: having a complete pond-to-table crawfish experience.

We piled into this patchy

li'l boat and sat on upside-down buckets. The traps are baited with sweet potatoes! Bob putt-putted us around the pond, pulling them up and dumping the crawfish onto a stainless steel sorting table, where we took turns wiping the angry ones through the square hole into net bags, and tossing the half-eaten or otherwise at-peace ones back into the water.

After, driving along the levee in his pickup truck with probably 50 pounds of crawfish for our dinner and then some, Bob told us about his friend's crawfishing brother who looks like Z.Z. Top and had recently "caught a heart attack."

Moments later, we ran into him, sitting in a pick-up truck of his own, eating a bag of potato chips and looking indeed like Z.Z. Top — the whole band. Pleasantries were exchanged. Potato chips were not.

Nevertheless, when we got to Bob and Cindy's mama's house, where the crawfish were to be boiled, I caught a stomachache — which is a horrible thing to have when you are about to eat 50 pounds of crawfish.

In a desperate attempt to get good again, I guzzled ginger ale. I ate a piece of dry toast. I sat in a recliner and closed my eyes, and missed the part where we boiled them to death.

Hedgehog was there. She said the secret was to not only add the seasoning to the pot, but to plaster them with it afterwards.

Well, they were spicy, and the best crawfish ever. Once I started eating them, I couldn't stop. In fact, I'm still eating them. Packing up for the long road ahead: New Orleans to Frisco, by way of Pennsylvania and Ohio, or home to home, via home and home.

When I was there — home home — last time, Crawdad de la Cooter kept wanting to go to all these new Cajun restaurants popping up all over the Bay Area, even in Fairfax. I suppose after I've been back for a few months I will need these places, but for now I'd rather be eating pho and watching soccer at my new favorite Vietnamese restaurant and sports bar:

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LIARS
SEE THURSDAY/5



WEDNESDAY 7/4

“FOR THE GREATER GOOD, OR THE LAST ELECTION”

Real quick, if you're new here: San Francisco Mime Troupe productions do not contain any mimes of the painted-face-and-striped-shirt variety. The company's first performances (in 1959) were silent, but since those early days, SFMT has evolved into its current, much-loved form:



presenting lively political musicals at parks and other venues across NorCal every summer. Previous plays have feasted on such satire-ready topics as big oil, religious fanaticism, and the corporate takeover of America; this year, the headlines once again supply a ripe subject: one percenters behaving badly. *For the Greater Good, Or the Last Election* is actually a re-working of *The Poor of New York*, a soapy drama written in 1857 with greedy themes that still ring true in

the good ol' 21st. (Cheryl Eddy)

Various venues through Sept. 8

Wed/4 and Sat/7-Sun/8, 2pm, free (donations accepted)

Dolores Park, 18th St. at Dolores, SF
www.sfmt.org

THURSDAY 7/5

SKERIK'S BANDALABRA

For those of you bitching about jazz's irrelevance in the 21st century: meet Skerik. The Seattle-based saxophonist performs with total abandon, filtering his horn through a tangle of effects pedals as he solos with incendiary force. Resembling a rock frontperson as much as a jazz bandleader, Skerik has spearheaded a handful of projects, from *Garage a Trois*, to the Tortoise-y *Critters Buggin*. He describes his latest outfit, Skerik's Bandalabra, as conjuring “Fela Kuti meeting Steve Reich in rock's backyard,” and with a lineup of several of Seattle's hottest session players in tow, it's one of his tightest, most funkified ensembles yet. Ever had the urge to hear a sax fed through a wah-wah pedal? Well then, look no further. (Taylor Kaplan)

With Wil Blades Trio

9:30pm, \$10

Boom Boom Room

1601 Fillmore, SF

(415) 673-8000

www.boomboomblues.com



THURSDAY 7/5

SMOKEY ROBINSON WITH THE SAN FRANCISCO SYMPHONY

R&B legend Smokey Robinson got his start in the music business back in the 1950s, forming the Miracles while he was still in high school and eventually leading the band to stardom: they were Motown Records' first million-selling artists on the strengths of hit songs such as “Shop Around,” “You've Really Got A Hold On Me,” “I Second That Emotion,” and “Ooh Baby Baby.” The velvet-voiced Robinson has continued to write and perform ever since, and has earned a host of well-deserved awards and accolades, including being honored by the Kennedy Center in 2006. Fans won't want to miss the music icon tonight when he performs a special show with the San Francisco Symphony.

(Sean McCourt)

7:30pm, \$15-\$115

Davies Symphony Hall
201 Van Ness, SF

(415) 864-6000

www.sfsymphony.org

THURSDAY 7/5

LIARS

Based in LA, then Jersey, then Berlin, then NYC, Liars change locales as often as they switch musical directions. The three-piece has come a long way since their early days in the “dance-punk” compart-

ment, but since the brawny, percussive *Drum's Not Dead* (2006) they've struggled a bit to deliver a definitive statement. This year's *WIXIW* (say wish-you) finds Liars reinventing the wheel again, to produce their most synthified affair yet; picture the rocktronic fusion of *Kid A*-era Radiohead, approached with the finely calibrated ambience of Bjork's *Vespertine*, Trent Reznor's swagger, and Tom Waits' lumbering dynamics. How will this abrupt switch in instrumentation affect their live setup? Will the band approach their older work with an electronic edge? Liars thrive on this sense of uncertainty. (Kaplan)

With Cadence Weapon

8pm, \$22.50

Great American Music Hall

859 O'Farrell, SF

(415) 885-0750

www.slimspresents.com

FRIDAY 7/6

“KUNG FU DOUBLE-FEATURE”

Summer programming at the Roxie ain't nothing to fuck with. Witness the kung fu double punch of 1979's *The Mystery of Chessboxing*, a.k.a. *Ninja Checkmate*, featuring a villain named Ghost Face Killer who inspired you-know-which Staten Island hip-hop star; and *Five Elemental Ninjas*, a.k.a. *Chinese Super Ninjas*, which came out in 1982 and is therefore a late-ish entry from director Chang Cheh, superstar helmer for Hong Kong's powerhouse Shaw Brothers Studio. What you won't get: CG, 3D, Oscar-caliber acting, logic.

What you can

expect: rare 35mm prints of both films, supernatural ninjas cloaked in gold lamé, blood-squirting violence, an overabundance of unnecessary camera zooms, and some of the most hilariously stilted dubbing ever committed to celluloid. (Eddy)



Five Element Ninjas, 7:30pm; *The Mystery of Chess Boxing*, 9:30pm, \$6.50-\$10

Roxie Theater
3117 16th St., SF
www.roxie.com

FRIDAY 7/6

PAPER BIRD

With seven members and no leader, Paper Bird should be a logistical nightmare, but this native Denver band has been making seamlessly joyful noise for five years. Contributions from nearly 10 different songwriters make its work, fresh, eclectic, and unpredictable.



And despite the size of the group, Paper Bird exudes a charming sense of intimacy. Focused on vocal harmony, banjo, and brass, the band plays danceable folk music for all ages. These hometown heroes have been voted in Colorado's top 10 underground bands for three years running by the Denver Post and were recently featured in NPR's *All Things Considered* and now they've come to win the heart of the Bay Area. (Haley Zarembo)

With Muralismo, Corpus Callosum

9:30pm, \$10

Hotel Utah

500 Fourth St., SF

(415) 546-6300

www.hotelutah.com



SMOKEY ROBINSON
SEE THURSDAY/5

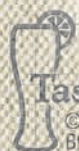
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CONT>>

FRIDAY 7/6

FOXTAILS BRIGADE

Laura Weinbach is a creative force to be reckoned with. Her band Foxtails Brigade spins whimsical tales woven with violin accompaniment by Anton Patzner (Judgement Day). The band just released the third episode of their



"Farmhouse Sessions" series on Youtube — revel in Weinbach's on-point articulation of the chorus, "I am not my, I am not myself/ We are not our, we are not ourselves" over the rhythmic picking of Patzner's violin, Joe Lewis jamming on the guitar, and a steady drumbeat provided by Josh Pollack. For her springtime release, *The Bread and the Bait*, Weinbach was inspired by narratives of the Victorian Era, resulting in a lush and intricate sound. Check out her unabashedly romantic cover of Edith Piaf's "La Vie in Rose," a fan favorite. If that doesn't get you hooked, well then I'll eat my Victorian Era laced bonnet. (Shauna C. Keddy)

With La Dee Da, Missing Parts
9:30pm, \$10
Starry Plough
3101 Shattuck, Berk.
(510) 841-2082
www.starryploughpub.com

**SWING U
BENEFIT
BALL, SEE
FRIDAY/6**

FRIDAY 7/6

SWING U BENEFIT BALL

Modern city dwellers: it's time to head out to the middle of the bay and swing back

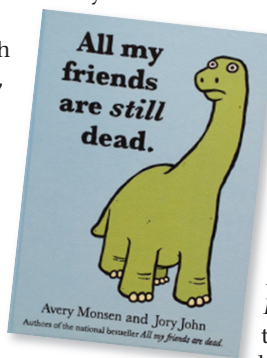
in time to an era that saw the glamorous Golden Gate International Exposition of 1939 hosting visitors from around the world on Treasure Island, greeted by local pirate pin-up queen Zoe Dell Lantis.

Tonight's classic USO-themed "Swing U Benefit Ball" will feature live music, dancing, pirate pin-up contests, vintage vendors, historical presentations, and more, all paying tribute to the important role that Treasure Island played in the development of the San Francisco Bay Area, and raising funds for the Treasure Island Museum. (McCourt)
7pm, \$15-\$30
Winery SF
200 California Ave., Building 180 North, Treasure Island, SF
www.sfswingfest.com

SATURDAY 7/7

ALL MY FRIENDS ARE STILL DEAD

What would your survival chances be if you were a poor fish in a bowl, watching your fellow fish friends die off thanks to an irresponsible owner? How would it feel to try to make friends if you were



the Grim Reaper? Enjoy a hilarious take on these predicaments and more in *All My Friends Are Dead*, an illustrated book by Jory John

(contributor to NY Times, SF Chronicle, and Believer Magazine) and actor-writer Avery Monsen. John will read from the book's sequel, *All My Friends Are Still Dead*, at bookstore-museum Paxton Gate's Curiosities for Kids today. Reminiscent of Lemony Snicket (*A Series of Unfortunate Events*) and his morbid childrens' tales, their book is an ironic yet endearing anti-fable — each page is cringe-worthy yet laughter-inducing. (Keddy)
Paxton Gate's Curiosities for Kids
1pm, free
766 Valencia, SF
(415) 252-9990
www.paxtongate.com

SATURDAY 7/7

Y LA BAMBA

Indie-folk rockers Y La Bamba have been steadily making a name for themselves over the past couple of years, earning praise from the likes of NPR and musically pop-



ping up in television programs such as "Bones." The latter is a fine example of a creative producer seizing upon the Portland-based band's haunting and ethereal, yet rich and full sound, which is propelled by singer-songwriter Luzelena Mendoza, whose vocals float and weave above and throughout Latin-inspired rhythms and unique backing vocals. The band's new album, *Court The Storm*, was produced by Los Lobos member Steve Berlin, and released this February — catch Y La Bamba in an intimate setting while you still can. (McCourt)
9pm, \$16
Great American Music Hall
859 O'Farrell St., SF
(415) 885-0750
www.slimspresents.com

SATURDAY 7/7

BLACKALICIOUS

This Sacramento rap duo has a lot more going for it than just an



awesome name. Rapper Gift of Gab and DJ Chief Xcel, who met

in high school, have been spinning catchy hip-hop tracks for more than a decade. Like fellow West Coast Rappers Jurassic 5 and Pharcyde, Blackalicious eschews the misogyny and violence too often synonymous with rap music. Their multi-syllabic rhymes are both complex and uplifting. Their debut album *Nia* is Swahili for "purpose" and spirituality is an important feature of their lives and work. When they hit the stage these down-to-earth, self-described "everyday brothers" will make your head bob, your feet tap, and your mind expand. (Zaremba)
With Richie Cunning, Raw-G
9pm, \$25
The Independent
628 Divisadero, SF
(415) 771-1421
www.theindependentsf.com

MONDAY 7/9

THE ERIC ANDRE SHOW

If David Lynch were given his own late-nite program on a public-access channel in *Pete & Pete's* basement, it might look and feel somewhat like *The Eric Andre Show*. Hosted by the LA-based stand-up comic, Adult Swim's perverse, unhinged excuse for a talk show makes it way to the live stage with real/fake celebrity appearances (fake-George Clooney chugging coffee, perhaps?), charmingly incompetent house band, and incredibly seedy production values in full force. Beloved Oakland hip-hop duo Main Attrakionz will bring their hazy, lo-fi productions to the show as well, rounding out an evening of deranged, unpredictable, and supremely stoned entertainment. No Visine required. (Kaplan)
With Main Attrakionz, Stroy Moyd, Chris Garcia
8pm, \$10
Rickshaw Stop
155 Fell, SF
(415) 861-2011
www.rickshawstop.com

**THE ERIC ANDRE SHOW
SEE MONDAY/9**



DELTA DELIGHT

Believe the hype: 'Beasts of the Southern Wild' is poetic and enchanting

BY DENNIS HARVEY

arts@sfbg.com

FILM In the annual hothouse atmosphere of Sundance, even mediocre or bad new American narrative features are cocooned in an atmosphere of self-congratulation — at least until the reviews come out a few hours later. Movies that are actually pretty good invariably become “great” for the duration of the festival; with everyone searching for something to hyperventilate about, one need only light a birthday candle to set off a roman candle of hyperbole. Most of these movies come out a few months, waving their festival awards, only to look significantly diminished in the sober light of day (and decreased altitude). Suddenly they're, well, just pretty good.

With the occasional exception, of course. Six months after winning the Grand Jury Prize at Sundance (and a Cannes Camera d'Or), *Beasts of the Southern Wild* proves capable of enduring a second or third viewing with its originality and strangeness fully intact. Magical realism is a primarily literary device that isn't attempted very often in U.S. cinema, and succeeds very rarely. But this intersection between Faulkner and fairy tale, a fable about — improbably — Hurricane Katrina, is mysterious and unruly and enchanting, an imaginative leap of unusual ambition and accomplishment for a first feature.

Ostensibly based on a stage play — co-scenarist Lucy Alibar's *Juicy and Delicious*, said to be a

bluegrass musical — Benh Zeitlin's film is wildly cinematic from the outset, as voiceover narration from six-year-old Hushpuppy (Quvenzhané Wallis) offers simple commentary on her rather fantastical life. She abides in the Bathtub, an imaginary chunk of bayou country south of New Orleans whose residents live closer to nature, amid the detritus of civilization. Seemingly everything is some alchemical combination of scrap heap, flesh, and soil. What might look like an unhygienic, frightening, child-abusive nightmare to any Social Services authority is to Hushpuppy a constant playground, and to her elders a sort of pagan-libertarian utopia.

Before the story has gotten properly started there's a community celebration with fireworks, music, guns fired into the air, babies crawling everywhere — a celebration of nothing in particular, at least that we can tell. But as our heroine says, “The Bathtub has more holidays than the rest of the world.” It is clear that, for that and many other reasons, its citizens have no use for the rest of the world.

She lives with her father Wink (Dwight Henry) — albeit in separate ramshackle trailers on stilts — a fierce, erratic man with unknown demons who's seldom outright unkind but acts less like a father than an Outward Bound coach, teaching his charge the tools to survive on her own. (In addition to slopping the livestock and pets, she can already make dinner for herself, lighting the

stove with a blowtorch.) But one day he disappears, leaving Hushpuppy without human company beyond the memory of a long-absent mother she nonetheless frequently talks to. When Wink returns, it's in a hospital gown and bracelet; whatever happened, he doesn't want to discuss it.

Soon they have bigger things to worry about, anyway, as “the storm” is coming — prompting all but a few stubborn holdouts (well-fortified by alcohol) to evacuate the Bathtub. Wink and child aren't going anywhere, waiting it out instead in a shack then floating to safety in their boat (a decapitated truck bed).

The area is fully flooded, however, and an illegal breach of a remaining levee drains it but can't repair the devastation wrought on plants, animals, and homes. The holdouts are forced at federal gunpoint to evacuate at last, sequestered in a relief shelter-hospital whose sterility and order is as alien to them as the surface of Mars. Worse, this exile hastens the serious illness Wink was able to keep (mostly) at bay in the Bathtub — as the wary say, hospitals are where sick people go to die.

With its elements of magic (or at least the illustration of a child's



there's really much story beneath the busy aesthetic surface, but in fact for all its freely digressive air *Beasts* is pretty tightly constructed.

(Nonetheless, you can imagine the editors scratching their heads initially over how this footage might possibly cut together, unless they were in on the project from the start.) Adding to that spectral, hyperreal effect is a score by Dan Zomer and Zeitlin that combines keening or plucked strings with the ethereal chime of a glockenspiel, at times sounding like a Sufjan Stevens instrumental.

There are moments of real enchantment, like an all-girls' side trip to a floating bordello whose bosomy ladies surrender to their maternal instincts, or the recurrent glimpses that see Hushpuppy's hog gradually morph into a thundering pack of tusked, primeval wild boars. (Toward the end especially, this latter effect underlines the notion that the film's closest recent antecedent is Spike Jonze's 2009 *Where the Wind Things Are*, another child's feral fantasy.)

Through it all the pint-sized Wallis (who was just five when she was chosen from some 4000 auditioning kids) strides with astonishing alertness and confidence, a vulnerable minor one minute, as regally self-possessed as Pam Grier in *Coffy* (1973) the next.

It would almost be a shame if she did anything else — this performance would be best preserved as a mysterious lone bolt from the blue, just as the movie itself seems to capture unrepeatable lightning in a bottle. **SFBG**

BEASTS OF THE SOUTHERN WILD opens Fri/6 in San Francisco.



FACES OF FEMINISM

Is San Francisco still on the cutting edge of women's issues? I recently spent a sunny Saturday morning buried in the radical archives of Bolerium Books (www.bolerium.com) — which is by the way, an amazing resource for anyone researching labor, African American, First Peoples, and queer history, among other things. Me, I was looking into our city's rich history of feminist activism, inspiration for our upcoming Guardian "Bay Area Feminism Today" panel discussion. The event will unite amazing females from across the city who have but one thing in common: they're pushing the envelope when it comes to the definition of what a "women's issue" is, in a time when very few people claim feminism as their primary crusade. We'll be talking more about their exciting projects — but also touching on more universal issues. What is San Francisco's role in fighting against the nationwide attacks on reproductive rights? How is our progressive community doing in terms of supporting women and maintaining a feminist perspective on issues?

Women's work: it's alive and kicking, and it deserves its moment in the spotlight. Meet our panelists here, in preparation for the real deal. (Caitlin Donohue)

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Wed/11 6-8pm, free
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Mission campus
1125 Valencia, SF
www.sfbg.com/
bayareafeminism
today

STEPHANY ASHLEY

St. James Infirmary programs director,
ex-president of Harvey Milk LGBT Democratic Club

For me, sex worker rights are a feminist issue because they are about body autonomy. As much as reproductive choice is a feminist issue, so too is the right to determine the ways in which we use our bodies, change our bodies, and take care of our bodies. When people are criminalized for their HIV status, denied access to hormones and safe gender transitions, or are afraid to carry condoms because it might lead to police harassment or arrest — these are all feminist issues. At St. James Infirmary (www.stjamesinfirmary.org), we provide healthcare and social services from a peer-based model, so community is really the central aspect of the project. I was excited to chair the Harvey Milk LGBT Democratic Club (www.milkclub.org) last year, because I wanted to keep raising sex workers rights issues as part of the LGBT agenda. At St. James, nearly 70 percent of our community members are LGBTQ, so it's really critical that sex workers rights are treated as a queer issue, a feminist issue, and a labor issue.

CELESTE CHAN

Artist and founder of Queer Rebels

My partner KB Boyce and I started our production company Queer Rebels (www.queerrebel.com) to honor the feminist and queer of color artists and elders who paved the way. Our main project is "Queer Rebels of the Harlem Renaissance," a performance extravaganza which took place June 28-30. Such an exciting time! The Harlem Renaissance legacy remains with us to this day. It was an explosion of art, intellect, and sexual liberation led by queer Black artists. I'm also a board member at Community United Against Violence (www.cuav.org). CUAV was formed in the wake of Harvey Milk's assassination and the White Night riots, and does incredible work to address violence within and against the LGBTQ community. Another way I'm involved with women's issues is through Femme Conference (www.femme2012.com). In a culture where femininity is both devalued and the expected norm, Femme Con creates a vital feminist space — this year it takes place in Baltimore, Maryland.

EDAJ

DJ and promoter of queer nightlife

I work in nightlife to provide space for communities that often don't have spaces to come together. For 15 years, I have been providing music for women as the resident DJ at Mango (every fourth Sunday at El Rio, www.elriosf.com). I also work to support my fellow LGBT veterans by promoting their visibility through my nightlife projects. Ex-Filipino Marine and two-spirit drag king Morningstar Vancil's story has inspired me to work on creating a space that raises awareness about LGBT veterans, especially women living with disabilities. I also think it's important to do outreach in the Black LGBT community to help strengthen support for organizations such as the Bayard Rustin LGBT Coalition (www.bayardrustincoalition.com), a group that is not only fighting for Black LGBT equality, but is focused on social change for all oppressed people. After 10 years of executive producing the Women's Stage at SF Pride, I was honored as a grand marshal this year at an event hosted by the BRC and Soul of Pride. It was beautiful to see so many Black LGBT people dedicated to moving global equality forward. Although there is a need to reach out to everyone in the Black LGBT community, naturally my goal is to first focus on connecting more women, a group that has always been less visible.

JUANA FLORES

Co-director of Mujeres Unidas y Activas

My organization Mujeres Unidas y Activas (www.mujeresunidas.net) is based on a double mission: personal transformation and community power for social justice. MUA is a place where women arrive through different challenges in their lives. We try to provide emotional support and references so that they don't feel like they're alone, so that they have strength to begin the process of healing and making changes. Those can include issues of domestic violence, problems with teenage children, labor or housing issues — when they arrive at MUA they begin the process of developing their self esteem and becoming stronger. They also begin to participate in trainings and making changes in their community and to the system through civic and political participation. At MUA, women find a home. They feel comfortable because they're always welcome. We're developing strong leadership, leadership that is at the table when it comes to making decisions about our campaigns, like our letter of labor rights and the help we give to victims of domestic violence through our crisis line. Every day our members are developing their ability to be involved in the organization and community, and making changes in their personal and familial lives.

CONTINUES ON PAGE 19 >>

AS MUCH AS REPRODUCTIVE CHOICE IS A FEMINIST ISSUE, SO TOO IS THE RIGHT TO DETERMINE THE WAYS WE USE OUR BODIES STEPHANY ASHLEY



ARTS + CULTURE: WOMEN'S WORK

ALIX ROSENTHAL

Attorney and elected member of the SF Democratic County Central Committee

As an elected member of the SF DCCC (www.sfdemocrats.org), the governing body of the SF Democratic Party, I am working to involve the party in recruiting more women to run for political office locally. In the June 2012 election, I assembled a slate of the female candidates for DCCC — we called ourselves “Elect Women 2012.” It was a controversial effort, because it included both progressives and moderates. In the wake of a highly contentious and factional term on the DCCC, we hoped to prove that moderates and progressives can work together to re-energize Democrats in this important presidential election cycle. Running for office in San Francisco is a high stakes game; it is costly and requires an extensive political network. And so the DCCC is where many future candidates get their start — it is where they build the connections necessary to run for higher office, and where they hone their fundraising abilities. By recruiting and supporting women candidates for the DCCC, I am hoping to build a “farm team” of female candidates within the party. This year, I am proud that the seven women incumbents on the DCCC retained our seats in the June election, and that we achieved parity by electing four new women to the party's governing board. I look forward to seeing what these women can accomplish together.

LAURA THOMAS

Deputy state director of Drug Policy Alliance

Ending the failed war on drugs is a women's issue because women are far too often bearing the brunt of that failure, losing their freedom, children, economic independence, safety, health, and sometimes their lives as victims of the war on drugs. Women in prison in California can be shackled during childbirth, lose custody of their children because they use legal medical marijuana. They're vulnerable to HIV and hepatitis C because they or their partners don't have access to sterile syringes for injecting drugs. My major project for the Drug Policy Alliance (www.drugpolicy.org) is mobilizing San Francisco to show the rest of the world how effective progressive drug policy can be. I want to see San Francisco open the first supervised injection facility in the United States, to end new HIV and hepatitis C infections among people who use drugs. I want us to truly have effective, culturally appropriate substance use treatment for everyone who requests it. I want San Francisco to end the cycle of undercover drug buys-incarceration-recidivism. I want us to address the appalling racial disparities in who gets arrested, convicted, and incarcerated for drug offenses here. I want us to aggressively defend our ground-breaking, well-regulated medical cannabis dispensary system against all federal intervention. San Francisco is leading the way in the United States in addressing the harms of drug use and drug prohibition but we have a lot more we can do.

MIA TU MUTCH

Transgender activist and SF Youth Commission officer

I've worked for a plethora of LGBTQ organizations and have been on several national speaking tours. I currently serve as media and public relations officer of the San Francisco Youth Commission, and use my position to promote LGBTQ safety and overall health. I've partnered with several city departments in order to create a cultural competency video that will train all service providers on best practices for working with LGBTQ youth. As a vocal advocate against hate crimes and sexual assaults, I'm working with local groups to create a community patrol in the Mission to prevent violence against women and transgender people. I'm also the founder of Fundraising Everywhere for All Transitions: a Health Empowerment Revolution! (FEATHER), a collective aimed at making gender-affirming transitions more affordable for low income transgender people. I work to create avenues of equality for those who benefit the least from patriarchy by creating a culture of safety and support for people of all genders.

WOMEN IN PRISON IN CALIFORNIA CAN BE SHACKLED DURING CHILDBIRTH

LAURA THOMAS



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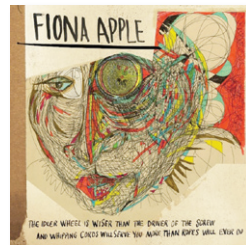


SÉBASTIEN TELLIER

MY GOD IS BLUE

(Record Makers)

His last record was called *Sexuality*, and tapped into the most up front and direct body moving songs of his career, but Sébastien Tellier has always made music dripping with raw sensuality. His latest album sheds the immediate dance-pop sensibility of his last offering and finds him delving deep once again in a more nuanced, textured, and left of center romantic pop approach. Much like one of his French forefathers, Serge Gainsbourg, Tellier has the ability to play with genre while always keeping his signature vision and infectious charisma. *My God Is Blue* sounds like the sensation of soft touches across your body in bed with a window cracked and slight clouds of steam flowing up and down around you. Others try so hard to be suave, but with Tellier it flows naturally. (Irwin Swirnoff)

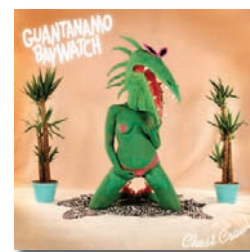


FIONA APPLE

THE IDLER WHEEL...

(Epic)

The Idler Wheel... is not what you'd expect of an album that took seven years to make. Instead of the overworked, highly produced record that it could have been, Fiona Apple's fourth record is a bare-bones, unassuming, and altogether bizarrely appealing collection of torches and angry alt-rock ballads. Most of the songs on the album are comprised of Apple's sultry croon, sparse piano riffs, a few found-object percussion instruments, and little more. The stark production creates a feeling of intimacy that forces the listener to do just that — really listen. *The Idler Wheel...* is not background music; Apple's meandering songwriting is powerfully captivating. In an era when music is oft-produced on a laptop, the rich, tangible quality of Apple's latest effort is a welcome release. (Haley Zaremba)



GUANTANAMO BAYWATCH

CHEST CRAWL

(Dirtnap Records)

Thick, wet reverb lays the sexy underwater groundwork for most Guantanamo Baywatch songs. Those surfy chords echo forever then build to dissolving fizzy chaos on the sleazy Portland, Ore. trio's full-length *Chest Crawl*, which veers towards Ventures on uppers during mostly instrumental songs like opener "Barbacoa" and the title track, or rises to unintelligible screams like Dick Dale on crank on tracks such as "Frizella" and energetic doo-wop standout "Baby Please." There's also some Phantom Surfers and our own nasally King Lollipop/Shannon and the Clams underpinnings, but this is under such a haze it's difficult to make those direct comparisons. Despite all the racket, the record has the right timing for aliens go-go dancing on mars. Or better yet, San Franciscans surfing an urban packed bus. (Emily Savage)



PEAKING LIGHTS

LUCIFER

(Mexican Summer)

Krautrock, dub, gamelan, Cluster, VU, King Tubby — it's damn near impossible to discuss Aaron Coyes and Indra Dunis' output as Peaking Lights without resorting to a circle-jerk of name-dropping. Each successive album feels like a voyage through their lovingly curated record collection. *Lucifer*, the couple's first record since the birth of their son Mikko, emanates a sense of childlike wonder, as if Coyes and Dunis hopped on Panda Bear's merry-go-round of melty, sun-drenched grooves. "Beautiful Son" progresses like a tower of building blocks, and "Live Love" almost feels suited to an educational segment on *Sesame Street*. Parenthood has rubbed off beautifully on Peaking Lights' music, and *Lucifer* presents itself as a domestic song-cycle from the coolest mom and dad in town. (Taylor Kaplan)

REAL SWELL YEAR

Americana act Mornin' Old Sport moves out West to release its debut LP

BY EMILY SAVAGE
emilysavage@sfbg.com

MUSIC In Jimmie Rodgers' 1930s-era song "The One Rose," the country music pioneer wistfully croons "So blue, so lonesome too, but still true/Rosie haunts me, makes me think of you/You're the one rose that's left in my heart."

Midway through Mornin' Old Sport's surreptitiously upbeat, plucky country-folk ditty "Katie" — off the contemporary band's debut self-titled full-length, released July 10 on Misery Loves Co. — singer-guitarist Scott Nanos harmonizes with fiancée-bandmate Kate Smeal about their complex love story. "The shadows are calling my number/I know I'm just waiting in line/but I'll sing my vows as I'm pulled underground/I'm Katie's and Katie is mine."



Complicated love, it seems, is universal. While the song is toe-tapping fun, like a candlelit county fair square dance with checkered tablecloths and corked bottles of homemade moonshine at the ready, the message is a bit deeper: I'm in burning love, but eternal commitment could drag me to an untimely death of spirits.

And yet, "It is very loving," Nanos insists over a pitcher of beer near Embarcadero, mere weeks before the band's summer tour. "It doesn't really sound that happy to me," Smeal laughs after repeating the hook. "Fatalism and love are the same," Nanos returns.

"It's just a really sad love song," Smeal concedes.

Mornin' Old Sport is not solely based on this core romantic relationship, there are other types of connections in the now-Oakland based band, those of the blood-brother variety. Like the one between Nanos and fellow Berklee College of Music classmate Jeff Price — the band's drummer who helped produce the album, which Price's real brother mastered in their parent's Colorado recording studio. The Price family runs the small Misery Loves Co. record label (the father was a session musician beginning in the 1960s).

Nanos and Price have been making music together since the first day of college in Boston in 2006, and have been living together just as long. There, at the Massachusetts music school, the band began in earnest — but with a twist. While it started with a few more members, the name Wiffle Bat, and a wholly different sound (Smeal describes it as "circus indie rock"), it eventually whittled to the Mornin' Old Sport trio.

The three say they organically fell into the music they make now, which is reminiscent of pre-war Americana, early country, jazzy standards, the vaudevillian spirit of Tin Pan Alley, and twangy folk, with influences like Gene Autry, June Carter and Johnny Cash, Lefty Frizzell, Doris Day, the aforementioned Jimmie Rodgers, and Hank Williams. But have they wedged themselves into a vintage corner?

"I was thinking about this the other day, because it is something that mentally I've confronted within myself," says Nanos. "But everything that's coming out right now is derivative; it's derivative of the '80s, or chill-wave is slightly derivative of the late '70s psychedelia, and late '60s. It's just a matter of what you're using as a jumping-off point."

Nanos' major at Berklee — music therapy — was one factor leading to these earlier eras as jumping points.

"My field work in music therapy stirred up a romance with 1930s, '40s, and even '50s music because I was doing a lot of work with older adults, ages 60 to 90. So I'd do Tin Pan Alley songs, and maybe some Hank Williams, Patsy Cline, Ella Fitzgerald," says Nanos. "I really started to fall in love with those styles, of which Kate was already a huge, avid fan."

Adds Smeal, "My parents always sang to me, and then I started studying jazz in early high school — that lead the way for me because I really enjoy old throwback country music that has jazz elements to it."

"I think our relationship and also music therapy made me enamored with vintage music," Nanos concludes.

Now there's yet another relationship to



take into consideration: Mornin' Old Sports' new connection with the Bay Area. Nanos, Smeal, and Price moved out West this February and fell in love with Oakland. "We moved for romantic reasons..." Nanos says. Smeal smiles, "and now we're staying for the same." They tend to do that, finish each other thoughts. Price often laughs, nodding along.

In playing Oakland and Berkeley co-ops, house parties, and warehouses, they've just begun absorbing the local scene, and through the shows recently added two new members to the group — bassist Jack Kodros and guitarist Mike Schlenoff. Currently, the five musicians are out on the road for their first big tour, lugging those brand new vinyl records in the hot van. The debut was officially released this week, while the band makes its way through the Midwest.

Recorded mostly live in Price's family studio just north of Aspen last year, the record is a promising and pleasurable debut, straddling vintage genres, and mixing up vocal duties. Nanos often leads, but Smeal shines on jazzy torch songs, "Over the Moon" and "My Lips," along with swooshing if maudlin country track "Clementine."

Standout track, "When the Bomb" boasts some icky lyrical imagery "when the bomb finally drops/I'll splatter on the wall/But when that bomb finally drops/It won't hurt me at all," yet musically remains sticky-lemonade-sweet and cheery.

There's a timelessness to all this. "When the Bomb" has such a nostalgic tug, it's difficult to believe it's not a cover. But that's part of the charm in these songs, the reverence to the past and the relative simplicity of those feisty chords.

"If you took a Beach House song or something and wrote out chord changes for it, melody line, someone would [still] have a really tough time recreating it," says Nanos. "Whereas I feel like the kind of song we're aiming to write, we can write a chart for someone and be like, 'here you go, just go play it.' I like the social values of that."

As for band hopes of that nature, Smeal has a lofty one: "The ultimate goal of the band is to make art that will stay alive years and years after we're dead."

"And that will most likely never happen," Nanos interjects as Price chuckles, "but that's the goal." **SFBG**

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SAT. JULY 7 • DOORS 8 / SHOW 9 • \$18 ADV. / \$23 DOOR
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CODEINE MARK EITZEL

FRI. JULY 13 • DOORS 8 / SHOW 9 • \$15 ADV. / \$15 DOOR
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SAT. JULY 14 • DOORS 8 / SHOW 9 • \$14 ADV. / \$14 DOOR
JOE RUT THE LOW ROLLERS

THURS. JULY 19 • DOORS 7 / SHOW 8 • \$26 ADV. / \$26 DOOR
FOUNTAINS OF WAYNE MIKE VIOLA

FRI. JULY 20 • DOORS 8 / SHOW 9 • \$26 ADV. / \$26 DOOR
SAM BUSH ALISON HARRIS & THE BARN OWLS

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ARTS + CULTURE: THEATER

HAYWOOD PATTERSON (CLIFTON DUNCAN) IN
THE SCOTTSBORO BOYS. PHOTO BY HENRY DIROCCO

SHOW TRIAL

Truth and artifice propel history and 'The Scottsboro Boys'

BY ROBERT AVILA
arts@sfbg.com

THEATER The set (by Beowulf Boritt) is almost unassuming in its simplicity: just a trio of receding frames arching over the stage, each progressively more askew, and beneath them a jumble of aluminum chairs piled to one side. Still, such simplicity also hints at, and soon delivers, rich complexity.

The chairs become many things over the course of the evening but first of all a bus stop, where an African American woman (C. Kelly Wright) in 1950s dress waits and remembers. This mute opening scene then gives way to a reverie and nightmare — a memory and history that take the form of a highly fraught “entertainment” — as a man in a white suit and a black string bow tie (Hal Linden), invariably recalling the Old South if only via the emblem of a certain fast-food chicken franchise, comes onto the stage and pronounces the start of the show.

That would be a minstrel show, a notorious artifact of 19th and 20th century American popular culture, which returns with subversive vengeance in *The Scottsboro Boys* — the iridescent 2010 Broadway musical by the famed song-making team of John Kander and the late Fred Ebb, in collaboration with equally-no-slouch associates David Thompson (book) and Susan Stroman (director and choreographer). Making an impressive Bay Area debut at American Conservatory Theater, *The Scottsboro Boys* revisits the trials and the international cause célèbre sparked by the false accusation of rape leveled by two white women

at nine freight-train-hopping African American youths (all teenagers ranging in age from 13 to 19) in Depression-era Alabama.

If this seems a heavy subject for a musical, that hardly prevents *The Scottsboro Boys* from being exquisitely well wrought and enthralling, thanks to an excellent score (channeled wonderfully by Eric Ebbenga's pit orchestra), Stroman's devilishly potent staging and choreography, and a strikingly multifaceted, charismatic cast that includes a memorable Clifton Duncan as Haywood Patterson, upon whose memoir, *Scottsboro Boy*, the narrative partly draws (David Bazemore, Cornelius Bethea, Nile Bullock, Christopher James Culberson, Eric Jackson, Jared Joseph, James T. Lane, JC Montgomery, Clifton Oliver, and Clinton Roane make up the rest of the outstanding ensemble).

At the same time, it's precisely the mesh-clash of form and content — recalling similar canny deployments of popular theatrical forms Kander and Ebb's *Cabaret* and *Chicago* — that makes *Scottsboro* a vigorous, if sometimes simplified excavation of the case, as well as this country's ongoing convolutions over race, sex, ethnicity, and class. A productive tension arises between the show's exquisite spectacle and the often uncomfortable, even macabre content of the storyline. In just one example, a winning tap number erupts in the young men's shared jail cell, inspired by the terrifying proximity of the electric chair. So charged a number generates as much thought as emotion, as the audience shifts uneasily in a place where popular entertainment mingles pleasure and complicity, truth and artifice.

The subversive appropriation of minstrelsy is not unique to *Scottsboro* — there's the San Francisco Mime Troupe's 1965 production of *Minstrel Show, Or Civil Rights in a Cracker Barrel*, Suzan-Lori Parks' use of minstrel tropes in *Topdog/Underdog* and *The America Play*, and Spike Lee's 2000 film *Bamboozled*, for instance — but the musical deploys it with its own intent, humanizing the young men whose lives were permanently altered by their arrest and the subsequent trials, which became international news when the Communist-led International Labor Defense got involved, sending in celebrated New York attorney Samuel Liebowitz as the new defense counsel. That the trials were themselves the lesser evil in a white Southern regime of lynching and mob justice (waiting, essentially, just outside the walls of the jailhouse) is never lost on the audience either.

Thompson's admirable book, meanwhile, in the figure of the woman at the bus stop (an unnamed Rosa Parks) bearing witness to the events of the past, draws a line from the Scottsboro case to the later Civil Rights Movement. But, ironically, the use of Rosa Parks obscures as much as it reveals if we think of her as a lone actor who sparks a revolt against an unjust system. She too was a member of a movement culture, one that had built on the activism of the 1930s that first brought the Scottsboro case to light. **SFBG**

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BLUE VALENTINE:
LUKE KIRBY AND
MICHELLE WILLIAMS
IN *TAKE THIS WALTZ*.
PHOTO COURTESY OF
MAGNOLIA PICTURES



SAD ROMANCE

Sarah Polley directs Michelle Williams in bittersweet 'Take This Waltz'

BY RYAN LATTANZIO
arts@sfbg.com

FILM *Take This Waltz* arrives at an interesting moment. In the wake of Nora Ephron's death, we have to wonder, when was the last good romantic comedy? How can rewrite the clichés, ground characters in reality, and haggle the Katherine Heigl formula of onscreen love stories where two people meet by chance?

Confined to the hothouse months of a summer in Toronto, *Take This Waltz* is a steamy, sad takedown of (rather than a take on) the romantic comedy. That's only because it's very romantic and very funny, often at once, but otherwise the film has nothing in common with its generic sistren. It's a feel-good movie for the cynics.

Known for playing roles in films like *My Life Without Me* (2003) and *Splice* (2009), Canadian Sarah Polley's previous feature as a director was 2007 Alzheimer's drama *Away From Her*. That film and *Take This Waltz* demonstrate Polley's ability to take two trite tales — one at the end of love, the other at the beginning and both also somewhere in the middle — and make them new.

Waltz's Margot (Michelle Williams) is a writer married to Lou (Seth Rogen), who is sweet and caring and cooks chicken for a living. Both are in their late 20s, and they are obviously each others' first loves. It is a love like that of children: ide-

alistic and blooming, but they never have a serious conversation.

Enter Daniel (Luke Kirby) — a conventionally sexier man than Lou, more swarthy and sweaty. Margot meets him at a seaside tourist destination (she's writing the brochure). They end up on the same flight back to Toronto and in the same row. Margot watches Daniel sleep, and we wonder what she is thinking. When he wakes up, she divulges her fear of "connections," which is why she uses a wheelchair between gates at airports. The two split a cab back home, and they exude a chemistry that, as the film sets up, runs mostly on silence. Daniel and Margot say little to each other, at first, but why would they need to?

The cab pulls up to Margot's house. "I'm married," she says. "That's too bad," Daniel says. "Because I live right there." Daniel points across the street.

What's interesting about *Take This Waltz* is that unlike most romantic comedies — and Polley's film is too melancholy to truly fit that bill — Margot is happy in love with Lou rather than bored or dissatisfied. That would make her attraction to Daniel too easy. Instead, Margot is conflicted and confused, torturing herself with some heavy emotional gymnastics and flip-flopping.

Williams is always good at using her face to convey feeling. In one of two scenes of the film set on a Scrambler carnival ride, the entire arc of Margot registers on her facial

gestures, from scared to elated to uncertain as the Buggles' "Video Killed the Radio Star" surrounds her.

On the periphery of Williams' splendid, softly spun performance is the great work by Sarah Silverman as Lou's recovering alcoholic sister, and of course, there's Rogen. He makes Margot's plight all the more frustrating because we adore Lou so much, and Rogen is so easy to watch. But the guy's too nice, and probably better for a cuddle than a lifetime of marriage. Kirby is good here, too, but his charm lies more in Daniel's dead-sexiness, and his eloquence in the art of dirty talk over a few trivial martinis with Margot.

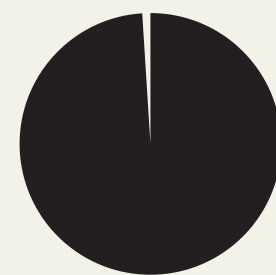
What sets *Take This Waltz* apart: Margot may be indecisive, but she is never docile about her desires. She does, inevitably, make a decision and there is eventual closure, unlike most everything else out there in the indie ether. The romance between Margot and Daniel bobs along with uncertainty all along — the two meet at the same swimming pool, but never speak or never touch, and sometimes she waits on her porch for him to leave his house — as Lou lives with her blissfully unaware. And yet Polley, in constructing this primary-color-saturated world where you *can* love two people at once, does not leave us in the cold dark of ambiguity. Rarely do you see a movie with an ending these days and, boy, does *Waltz* have one. **SFBG**

TAKE THIS WALTZ opens Fri/6 in Bay Area theaters.



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Music listings are compiled by Emily Savage. Since club life is unpredictable, it's a good idea to call ahead or check the venue's website to confirm bookings and hours. Prices are listed when provided to us. Visit www.sfbg.com/venue-guide for venue information. Submit items for the listings at listings@sfbg.com. For further information on how to submit items for the listings, see Picks.

WEDNESDAY 4

ROCK/BLUES/HIP-HOP

"Big Time Freedom Fest" El Rio. 3:30pm, \$8. With Religious Girls, Tartufi, Fin Riggins, Battlehooch, Night Call, Heart & the Hiding. **"Blue Flame"** DNA Lounge. 9pm, \$10. With RgInd, Willie Joe, Armani Depaul, G. Maly, Nova Boy, Priceless Da Roc, and more. **Bobb Saggeth, Prizhog** Elbo Room. 9pm, \$8. **Gypsy Moonlight, Wicked Mercies, Winter Teeth** Hemlock Tavern. 6pm, \$5. **Pine Box Boys, Colonel Jimmy & the Blackfish** Cafe Du Nord. 6pm, \$11-\$13. **JC Rocket vs. Greg Zema** Johnny Foley's Dueling Pianos. 9:30pm. **Steve Taylor Ramirez** Johnny Foley's. 9pm, free.

FOLK/WORLD/COUNTRY

Bluegrass Country Jam Plough and Stars. 9pm. **Kevin Casey** Coffee Adventures, 1331 Columbus, SF; kevincaseyandfriends.bandcamp.com. 11am. **Cha-Ching** Boom Boom Room. 8pm, \$5.

DANCE CLUBS

Booty Call Q-Bar, 456 Castro, SF; www.bootycallwednesdays.com. 9pm. Juanita MORE! and Joshua J host this dance party. **Coo-Yah!** Som., 2925 16th St, SF; (415) 558-8521. 10pm, free. DJs Daneekah and Green B spin reggae and dancehall with weekly guests. **Mary Go Round** Lookout, 3600 16th St, SF; www.lookoutsf.com. 10pm, \$5. Drag with Suppositori Spelling, Mercedez Munro, and Ginger Snap. **Megatallica** Fiddler's Green, 1333 Columbus, SF; www.megatallica.com. 7pm, free. Heavy metal hangout. **Obey the Kitty: DJ Metric, Justin Milla** Vessel, 85 Campton Place, SF; www.vesselsf.com. 10pm; free with guestlist before 11pm, \$10 otherwise.

THURSDAY 5

ROCK/BLUES/HIP-HOP

Cory Branan, Audra Mae, Travis Hayes, Doncat Thee Parkside. 9pm, \$10. **Grady Champion** Biscuits and Blues. 8 and 10pm, \$20. **Cocktails, Preteen, Tambo Ray** Hemlock Tavern. 9pm, \$6. **Giraffage, James & Evander** Milk Bar, 1840 Haight, SF; www.milksf.com. 9pm, \$6. **John Lawton Trio** Johnny Foley's. 9pm, free. **Missisipi Mike and the Midnight Gamblers, TV Mike and the Scarecrows** Amnesia. 9pm, \$7-\$10. **Chante Moore** Yoshi's SF. 8pm, \$30; 10pm, \$20. **Valerie Orth** Hotel Utah. 8pm, \$7. **Picture Me Broken, Out for Blood, Behold the Device, Giving The Devil His Due, Look a Flying Pig** DNA Lounge. 6pm, \$10. **Smokey Robinson with the San Francisco Symphony** Davies Symphony Hall, 201 Van Ness, SF; www.sfsymphony.org. 7:30pm, \$15-\$115. **Sherik's Bandalabra, Will Blades Trio** Boom

Boom Room. 8pm, \$12. **Stagger & Fall, Dirty Filthy Mugs, Sore Thumbs** Bottom of the Hill. 9pm, \$10. **Terraplane Sun, Ry Cuming, Family Wagon** Cafe Du Nord. 7pm, \$10. **Greg Zema vs. Rags Tuttle** Johnny Foley's Dueling Pianos. 9:30pm.

JAZZ/NEW MUSIC

Oleta Adams Rrazz Room. 8pm, \$49.50. **Stompy Jones** Top of the Mark, 999 California, SF; www.topofthemark.com. 7:30pm, \$10. **Ned Boynton Trio** Bottle Cap, 1707 Powell, SF; www.bottlecapsf.com. 7-10pm. **Soundwave Nightlife** California Academy of Sciences, 55 Music Concourse, Golden Gate Park, SF; www.projectsoundwave.com. 6-10pm, \$10-\$12. With Lumerians, Matt Baldwin, Danny Paul Grody, and more.

FOLK/WORLD/COUNTRY

Better Haves Atlas Cafe, 3049 20th St, SF; www.atlascave.net. 8-10pm, free. **"Salkind International Piano Duo Festival."** San Francisco Conservatory of Music, 50 Oak, SF; www.sfmt.org. 8pm. **Shannon Ceili Band** Plough and Stars. 9pm. **Twang! Honky Tonk** Fiddler's Green, 1330 Columbus, SF; www.twanghonkytonk.com. 5pm. Live country music, dancing, and giveaways.

DANCE CLUBS

Afrolicious Elbo Room. 9:30pm, \$5-\$7. DJ-host Pleasuremaker, DJ Palmer spin Afrobeat, Tropicália, electro, samba, and funk. **Base: Robert Dietz, Rooz** Vessel, 85 Campton Place, SF; www.vesselsf.com. 10pm; free with guestlist before 11pm, \$10 otherwise. **Get Low** Som., 2925 16th St, SF; (415) 558-8521. 10pm, free. Jerry Nice and Ant-1 spin Hip-Hop, '80s and Soul with weekly guests. **Popscene club night: Miami Horror (DJ set)** Rickshaw Stop. 10pm, \$13. **Supersonic** Lookout, 3600 16th St., SF; www.lookoutsf.com. 9pm. Global beats paired with food from around the world by Tasty. Resident DJs Jaybee, B-Haul, amd Diagnosis. **Thursdays at the Cat Club** Cat Club. 9pm, \$6 (free before 9:30pm). Two dance floors bumpin' with the best of 80s mainstream and underground with DJ's Damon, Steve Washington, Dangerous Dan, and guests. **Tropicana** Madrone Art Bar. 9pm, free. Salsa, cumbia, reggaeton, and more with DJs Don Bustamante, Apocolypto, Sr. Saen, Santero, and Mr. E. **Vintage Tour** 330 Ritch, SF; www.firstdirt.com. 9pm, \$10. With Timothy Rhyme, Lucky!Am, DJ Mark Di Vita, Nay the Producer, emcee battles, more.

FRIDAY 6

ROCK/BLUES/HIP-HOP

Aquamen, Go-Going-Gone Girls, Whoosie Whatsits Hemlock Tavern. 9:30pm, \$7. **Back Pages** Johnny Foley's. 9pm, free. **Birdhouse** Great American Music Hall. 9pm, \$8-\$12. **Blind Pilot** Fillmore. 9pm. **Brass Tax** Amnesia. 9pm, \$5. **Grady Champion** Biscuits and Blues. 8 and 10pm, \$20. **Fast Times** Maggie McGarry's, 1353 Grant, SF; www.maggiemcgarrys.com. 9pm, free. **Kallisto, Cropus Hideous, Adronisaurus, Upholstery Jackson Jackson** Thee Parkside. 9pm, \$10.

CONTINUES ON PAGE 26 >>

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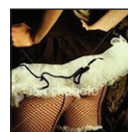
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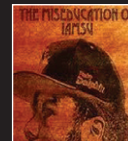
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7/19 - **WHY I HATE**, THE SHELL CORPORATION,
THE MIGHTY FINE, HOORAY FOR EVERYTHING
7/20 - **MOONBELL**, CHASMS, SOME EMBER,
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7/26 - **THE ETTES**, NECTARINE PIE, WARM SODA
7/27 - **THE TAMBO RAYS**, MEAT MARKET,
COGITO, EVIL EYES
7/31 - **SOLID ATTITUDE**, CCR HEADCLEANER,
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8/10 - **DEAR LANDLORD**, THE MURDERBURGERS,
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Pine and Battery, Caught in Motion, Guy Fox Rickshaw Stop. 9pm, \$10.
Randy, Rome Balestrieri, Greg Zema Johnny Foley's Dueling Pianos. 9pm.
Red Baraat Slim's. 9pm, \$16-\$18.
Spider Heart Rockit Room. 10:30pm, \$5.
Kelley Stoltz, Shana Falana, She's, B and B Not Cafe Du Nord. 9:30pm, \$12-\$15.
Super Rock Trio feat. McFadden, Jay Lane, Ed Ivey, DJ Toph One Brick and Mortar Music Hall. 9pm, \$10-\$12.

JAZZ/NEW MUSIC

Oleta Adams Razzz Room. 8pm, \$49.50.
Audium 1616 Bush, SF; www.audium.org.

8:30pm, \$20. Theater of sound-sculptured space.
Black Market Jazz Orchestra Top of the Mark, 999 California, SF; www.topofthemark.com. 9pm, \$10.
Terry Disely Bottle Cap, 1707 Powell, SF; www.bottlecapssf.com. 5:30-8:30pm, free.
Rachelle Ferrell Yoshi's SF. 8pm, \$30; 10pm, \$25.

FOLK/WORLD/COUNTRY

Benjamin Brown Plough and Stars. 9pm.
"Salkind International Piano Duo Festival." San Francisco Conservatory of Music, 50 Oak, SF; www.sfmf.org. 8pm.
Taste Fridays 650 Indiana, SF; www.tastefridays.com. 8pm, \$18. Salsa and bachata dance lessons, live music.

DANCE CLUBS

Braza! Som., 2925 16th St, SF; (415) 558-8521. 10pm, \$5-\$10. DJs Sabo, Kento, Elan spin Brazilian, Batucada, Samba, with special guest DJ Nuts.

Danny Daze & Lee Curtiss Public Works. 10pm, \$10-\$12. With Rich Korach.
Deep Crates Underground SF, 424 Haight, SF; www.undergroundsf.com. 9pm, \$4. With DJs Conor, JD, Harley spinning rare disco, Italo, and house.
Duniya Dancehall Bissap, 3372 19th St, SF; (415) 826 9287. 10pm, \$10. With live performances by Duniya Drum and Dance Co. and music by Wontanara Revolution. DJ Juan Data spins bhangra, bollywood, dancehall, African, and more.
Joe Lookout, 3600 16th St., SF; www.lookoutsf.com. 9pm. Eight rotating DJs, shirt-off drink specials.
Old School JAMZ El Rio. 9pm. Fruit Stand DJs spinning old school funk, hip-hop, and R&B.
Paris to Dakar Little Baobab, 3388 19th St, SF; (415) 643-3558. 10pm, \$5. Afro and world music with rotating DJs including Stepwise, Steve, Claude, Santero, and Elembe.
Pledge: Fraternal Lookout. 9pm, \$3-\$13. Benefiting LGBT and nonprofit organizations. Bottomless kegger cups and paddling booth with DJ

Christopher B and DJ Brian Maier.
Salem (DJ set) Elbo Room. 10pm, \$8. 120 Minutes with resident DJs S4NTA MU3rTE, Nako, and Planet Death.
Strangelove: Military Fashion Show Cat Club. 9:30pm; \$3 before 10pm, \$7 after. Industrial with Tomas Diablo, Joe Radio, goth with Xander and Fact.50.
Swank Vessel, 85 Campton Place, SF; www.vesself.com. 10pm; \$10-\$20. With Pheeko Dubfunk, G Stav, David Paul, Lorentzo.
Warm Leatherette: Three-Year Anniversary Sub-Mission. 9:30pm; \$5 before 10:30pm, \$7 after. With KVB and Deathday.

SATURDAY 7

ROCK/BLUES/HIP-HOP

Bay Area Heat Johnny Foley's. 9pm, free.

Business End, M Section Thee Parkside. 3pm, free.
Con Brio, DJ Jonathan Kircher Amnesia. 9pm, \$8-\$10.
Dead Westerns, My Revolver, Rare Animals Bottom of the Hill. 9pm, \$12.
"Degotoga Festival" Treasure Island Event Venue, 401 California, SF; Facebook: Degotoga Festival. 1pm, \$20. With Miles Schon & West Coast Engine Room Allstars, Shana Morrison & Caledonia, Razeria, Haunted By Heroes, Cruella, and more.
Gigamesh, Punks Jump Up Mezzanine. 10pm, \$12.
Jacka & Husalah, Traxamillion Slim's. 9pm, \$18-\$23.
Lionel Young Band Biscuits and Blues. 8 and 10pm, \$20.
Lucabrazzi, Meathook & the Vital Organs, Yes Go's Hemlock Tavern. 9:30pm, \$7.
Maxines, Mallard Makeout Room. 7:30pm, \$10.
Mike Dillon Band Boom Boom Room. 8pm, \$10.

CONTINUES ON PAGE 28 >>

THE BOTTOM OF THE HILL

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DIRTY FILTHY MUGS
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FRIDAY 6 8:30 DOORS • \$10 • AA
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SATURDAY 7 8:30 DOORS • \$10/12 • 21+
THE DEAD WESTERNS
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THE RARE ANIMALS

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THE SHRILLS

TH 12
Great White Buffalo
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The Soonest

FR 13
The Buttercream Gang
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SATURDAY JULY 7 7:30 \$8
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THE MALLARD

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EL KOOL KYLE Y DJ ROGER MÀS
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DJ HOMETOWN HI-FI & DJ WAXWAVES
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AND **ANTISERUM**
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OWL PAWS

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THU 7/12 **AFROLICIOUS**
FRI 7/13 **BOMBSHELL BETTY**
SAT 7/14 **TORMENTA TROPICAL**
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• Janet Robin
• Stewart Lewis
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• Muralismo
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• Matthew Andrew Drake
• Mark Nelsen
• Ruben Diaz

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• Leverage Models
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MONDAY 07/09 8PM • \$FREE
Bay Guardian Readers Poll Best Open Mic
• Open mic with Brendan Getzell

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7.28 BONOBO (DJ)
7.29 PLAY T-DANCE
8.02 SURKIN + SINDEN
8.04 FAKE BLOOD
8.16 RZA (FULL LIVE BAND)
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8.23 ALEX CLARE
8.24 THE VERY BEST
8.26 THEOPHILUS LONDON
8.31 CHROMATICS
9.01 WE PARTY
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9.26 DRAGONETTE
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MUSIC LISTINGS

CONT>>

Pan Handlers, Gilded Rooks, Coburns Amnesia. 5:30pm, \$8-\$10.
Tall Shasham Jason Kwan, KS Thant, Elvira Vessel, 85 Campton Place, SF; www.vesself.com. 10pm; \$10-\$20.
Greg Zema, Rome Balestrieri, Randy Johnny Foley's Dueling Pianos. 9pm.

JAZZ/NEW MUSIC

Oleta Adams Rrazz Room. 7 and 9:30pm, \$49.50.
Audium 1616 Bush, SF; www.audium.org. 8:30pm, \$20. Theater of sound-sculptured space.
Rachelle Ferrell Yoshi's SF. 8pm, \$35; 10pm, \$30.
Fillmore Jazz Festival Fillmore Street between Jackson and Eddy, SF; www.fillmorejazzfestival.com. 10am-6pm, free. With Foxtails Brigade, Kim Nalley, Jai Uttal and the Queen of Hearts Orchestra,

King Brothers, and more.

"Fillmore Jazz Festival Celebration" with Tara Priya, Steppin' Boom Boom Room. 1pm, free.

FOLK/WORLD/COUNTRY

Americana Jukebox Plough and Stars. 9:30pm, \$6-\$10. With Dull Richards.
Blicks Mix with Kramer Public Works Loft. 9pm; free before 11pm, \$5 after.
Grupo Fantasma, Y La Bamba Great American Music Hall. 9pm, \$16.
La Gente, Colm O'Riain Cafe Du Nord. 9pm, \$15-\$18.
Orequesta Borinquen Ramp, 855 Terry Francois, SF; www.theramprestaurant.com. 5-8pm.
"Salkind International Piano Duo Festival." San Francisco Conservatory of Music, 50 Oak, SF; www.sfmf.org. 8pm.
Craig Ventresco & Meredith Axelrod Atlas Cafe, 3049 20th St, SF; www.atlascave.net. 4-6pm, free.

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DANCE CLUBS

Bearracuda Rickshaw Stop. 9pm, \$6-\$8. With DJ Matt Consola, and Matt Alber (live).
Bootie SF: King of Pants DNA Lounge. 9pm, \$10-\$20.
Cockfight Underground SF, 424 Haight, SF; (415) 864-7386. 9pm, \$7. Rowdy dance night for gay boys.
Foundation Som., 2925 16th St, SF; (415) 558-8521. 10pm, \$5-\$10. DJs Shortkut, Apollo, Mr. E, Fran Boogie spin Hip-Hop, Dancehall, Funk, Salsa.
Haceteria Deco Lounge, 510 Larkin, SF; www.decosf.com. 9pm; free before 10:30pm, \$5 after. With C. Faith (live) and Nujack (DJ).
Paris to Dakar Little Baobab, 3388 19th St, SF; (415) 643-3558. 10pm, \$5. Afro and world music with rotating DJs including Stepwise, Steve, Claude, Santero, and Elembe.
Saturday Night Soul Party Elbo Room. 10pm, \$5-\$10. With DJs Lucky, Paul Paul, and Phengren Oswald.

SUNDAY 8

ROCK/BLUES/HIP-HOP

Tommy Castro & the Painkillers Biscuits and Blues. 7 and 9pm, \$20.
Cool Ghouls, L.A. Witch, Sister Ruby Band Hemlock Tavern. 9:30pm, \$6.
John Lawton Trio Johnny Foley's. 9pm, free.
Makru, Shake Your Peace, Diana Gamos, Justin Ancheta Amnesia. 9pm, \$8-\$10.
Paper Dolls, Betsy and Beau, Jared Griffin Amnesia. 5:30pm, \$8-\$10.
Volbeat, HELLYEAH, Iced Earth, Killinger Regency Ballroom. 6:30pm, \$34.

JAZZ/NEW MUSIC

Rachelle Ferrell Yoshi's SF. 7pm, \$30; 9pm, \$25.
Fillmore Jazz Festival Fillmore Street between Jackson and Eddy, SF; www.fillmorejazzfestival.com. 10am-6pm, free. With Kim Nalley, Jai Uttal and the Queen of Hearts Orchestra, Sista Monica, and more.
"Salacious Underground: A Neo-Burlesque Experience" Brick and Mortar Music Hall. 8pm, \$7-\$15. With Paranoids, New Eccentrics, Elastico, Dorian Faust, May Yang.
San Francisco Symphony with Michael Tilson Thomas and SFS Chorus Sigmund Stern Grove, 19th Avenue and Sloat Boulevard, SF; www.stern-grove.org. 2pm, free.

FOLK/WORLD/COUNTRY

Marla Fibish & Friends Plough and Stars. 9pm.
Twang Sunday Thee Parkside. 4pm, free. With Lone Star Retrobates.

DANCE CLUBS

Dub Mission Elbo Room. 9pm, \$7. Dub, roots, and classic dancehall with DJ Sep, Roommate, Antiserum.
Jack Lookout, 3600 16th St, SF; www.lookoutsf.com. 3pm, \$2. Raise money for LGBT sports teams while enjoying DJs and drink specials.
La Pachanga Blue Macaw, 2565 Mission, SF; www.thebluemacawsf.com. 6pm, \$10. Salsa dance party with live Afro-Cuban salsa bands.

MONDAY 9

ROCK/BLUES/HIP-HOP

Damir Johnny Foley's. 9pm, free.
Mario Di Sandro Osteria, 3277 Sacramento, SF; www.osteriasf.com. 7pm, free.

FOLK/WORLD/COUNTRY

Roem Baur Osteria, 3277 Sacramento, SF; www.osteriasf.com. 7pm, free.

DANCE CLUBS

Death Guild DNA Lounge. 9:30pm, \$3-\$5. Gothic, industrial, and synthpop with DJs Decay, Joe Radio, Melting Girl.
Krazy Mondays Beauty Bar, 2299 Mission, SF; www.thebeautybar.com. 10pm, free. Hip-hop and other stuff.
M.O.M. Madrone Art Bar. 6pm, free. DJs Timoteo Gigante, Gordo Cabeza, and Chris Phlek playing all Motown every Monday.
Vibes N' Stuff El Amigo Bar, 3355 Mission, SF; (415) 852-0092. 10pm, free. Conscious jazz and hip-hop from 1960s-early '90s with DJs Luce Lucy, Vinnie Esparza, and more.

TUESDAY 10

ROCK/BLUES/HIP-HOP

Electric Shepherd, VARDDJURET, Spyrals, Love Dimension, DJ Neil Martinson Brick and Mortar Music Hall. 9pm, \$5-\$8.
Family Folk Explosion Amnesia. 9:15pm, free.
Guy Fox Boom Boom Room. 8pm, \$5.
Artwork Jamal Biscuits and Blues. 8 and 10pm, 15.
Barry O'Connell, Vinnie Cronin & friends Plough and Stars. 9pm.
Papa Bear and the Easy Love, Tom Hamilton Elbo Room. 9pm, \$10.
Schande, Pataha Hiss, Li Xi Hemlock Tavern. 9pm, \$6.
Stan Erhart Band Johnny Foley's. 9pm, free.

JAZZ/NEW MUSIC

Mike Stoltzman Quintet feat. Richard Stoltzman Yoshi's SF. 8pm, \$18. **SFBG**



BRIAN COPELAND'S *THE WAITING PERIOD* WAS JUST EXTENDED THROUGH AUGUST 4 AT THE MARSH SAN FRANCISCO. PHOTO BY JOAN MARCUS

Stage listings are compiled by Guardian staff. Performance times may change; call venues to confirm. Reviewers are Robert Avila, Rita Felciano, and Nicole Gluckstern. Submit items for the listings at lists@sfbg.com. For further information on how to submit items for the listings, see Picks. For complete stage listings, see www.sfbg.com.

THEATER

OPENING

Duck Lake The Jewish Theater, 470 Florida, SF; www.duck-lake.com. \$17-35. Opens Fri/6, 8pm. Runs Fri-Sat, 8pm. Through July 28. PianoFight's resident sketch comedy group, Mission CTRL, performs its new "ballet-horror-comedy."

For the Greater Good, Or The Last Election This week: Dolores Park, 18th St at Dolores, SF; www.sfmt.org. Free (donations accepted). Opens Wed/4, 2pm. Runs Sat/7-Sun/8, 2pm. Various venues through Sept. 8. SF Mime Troupe launches its annual political musical (this year's theme: one percenters behaving badly); the show travels around NorCal parks and other venues throughout the summer.

BAY AREA

King John Forest Meadows Amphitheater, 890 Belle, Dominican University of California, San Rafael; www.marinshakespeare.org. \$20-35. Previews Fri/6-Sun/8, 8pm. Opens July 13, 8pm. Runs July 15, 21, 27, 29, Aug 4, 10-12, 8pm; July 22 and Aug 5, 4pm. Marin Shakespeare Company kicks off its 2012 outdoor summer festival season with this history play.

ONGOING

Absolutely San Francisco Alcove Theater, 414 Mason, Ste 502, SF; www.thealcovetheater.com. \$32-50. Thu-Sat, 8pm (no show Fri/6). Through Aug 18. A multi-character solo show about the characters of San Francisco.

5 Lesbians Eating a Quiche Phoenix Theatre, 414 Mason, SF; www.tidestheatre.org. \$20-38. Thu-Sat, 8pm (also Sat, 10pm). Through July 21. Tides Theatre performs Evan Linder and Andrew Hobgood's comedy about five women forced into a bomb shelter during a mid-breakfast nuke attack.

Fwd: Life Gone Viral Marsh San Francisco, 1062 Valencia, SF; (415) 282-3055, www.themarsh.org. \$20-50. Sat, 8:30pm; Sun, 7pm (July 15, show at 7:30pm). Extended through July 22. The internet becomes comic fodder for creator-performers Charlie Varon and Jeri Lynn Cohen, and creator-director David Ford.

Hedwig and the Angry Inch Boxcar Playhouse, 505 Natoma, SF; www.boxcartheatre.org. \$25. Wed/4-Thu/5, 8pm; Fri/6-Sat/7, 7 and 9:30pm; Sun/8, 5pm. Boxcar Theatre performs John Cameron Mitchell's musical about a transgendered glam rocker.

Jip: His Story Marsh San Francisco, MainStage, 1062 Valencia, SF; www.themarsh.org. \$8-50. Thu-Fri, 7:30pm; Sat, 2pm; Sun, 3pm. Through July 15. Marsh Youth Theater remounts its 2005 musical production of Katherine Paterson's historical novel.

Proof NOHspace, 2840 Mariposa, SF; www.proofsfc.com. Wed-Sat, 8pm. Through July 14. \$28. Expression Productions performs David Auburn's Pulitzer-winning play about a mathematician and his daughter.

"Risk Is This...The Cutting Ball New Experimental Plays Festival" Exit on Taylor, 277

Taylor, SF; (415) 525-1205, www.cuttingball.com. Free (\$20 donation for reserved seating; \$50 donation for five-play reserved seating pass). Fri-Sat, 8pm. Through July 14. Cutting Ball's annual fest of experimental plays features two new works and five new translations in staged readings.

The Scottsboro Boys American Conservatory Theater, 415 Geary, SF; www.act-sf.org. \$20-95. Tue-Sat, 8pm (also Wed and Sat, 2pm; no matinee Wed/4); Sun/8, 7pm. Extended through July 22. American Conservatory Theater presents the Kander and Ebb musical about nine African American men falsely accused of a crime they didn't commit in the pre-civil rights movement South.

Vital Signs Marsh San Francisco, 1062 Valencia, SF; (415) 282-3055, www.themarsh.org. \$15-50. Sat, 8:30pm. Through July 21. The Marsh San Francisco presents Alison Whittaker's behind-the-scenes look at nursing in America.

Waiting... Larkspur Hotel Union Square, 525 Sutter, SF; www.brownpapertickets.com. \$69-75. Thu-Sat, 8pm; Sun, 2pm. Through Aug 5. Comedy set behind the scenes at a San Francisco restaurant.

The Waiting Period MainStage, Marsh San Francisco, 1062 Valencia, SF; (415) 282-3055, www.themarsh.org. \$15-50. Fri, 8pm; Sat, 5pm. Extended through August 4. Brian Copeland (comedian, TV and radio personality, and creator-performer of the long-running solo play *Not a Genuine Black Man*) returns to the Marsh with a new solo, this one based on more recent and messier events in Copeland's life. It's a worthy aim but only a fitfully engaging piece, since as drama it remains thin, standing at perhaps too respectful a distance from the convoluted torment and alienation at its center. (Avila)

BAY AREA

Emotional Creature Berkeley Repertory Theatre, Roda Theatre, 2025 Addison, Berk; www.berkeleyrep.org. \$14.50-73. Tue and Thu-Sat, 8pm (also Sat, 2pm; no show July 13); Wed, 7pm (no show Wed/4); Sun, 2 and 7pm. Through July 15. Berkeley Rep presents Eve Ensler's world premiere, based on her best-seller *I Am an Emotional Creature: The Secret Life of Girls Around the World*.

The Kipling Hotel: True Misadventures of the Electric Pink '80s New venue: Marsh Berkeley, 2120 Allston, Berk; (415) 282-3055, www.themarsh.org. \$20-50. Sat, 8:30pm; Sun, 7pm. Extended through July 15. This new autobiographical solo show by Don Reed, writer-performer of the fine and long-running *East 14th*, is another slice of the artist's journey from 1970s Oakland ghetto to comedy-circuit respectability — here via a partial debate-scholarship to UCLA. Even with some awkward bumps along the way, it's never a dull thing watching Reed work. (Avila)

Salomania Aurora Theatre, 2081 Addison, Berk; www.auroratheatre.org. \$30-55. Tue, 7pm; Wed-Sat, 8pm; Sun, 2 and 7pm. Through July 22. In Aurora's impressive world premiere by playwright-director Mark Jackson, the real-life story of San Francisco dancer Maud Allan (a striking Madeline H.D. Brown), celebrated for her risqué interpretation of Oscar Wilde's *Salomé*, soon gets conflated with the infamous trial (20 years earlier) of Wilde himself (a shrewdly understated Kevin Clarke). Jackson's sharp if sprawling ensemble-driven exploration revels in the complexly intermingling themes of sex, nationalism, militarism, women's rights, and the webs spun by media and politics. (Avila) **SFBG**

Event listings are compiled by April M. Short. Submit items for the listings at lists@sfbg.com. For further information on how to submit items for the listings, see Picks.

WEDNESDAY 4

Fourth of July on the Waterfront, Pier 39, Beach and Embarcadero, SF. www.pier39.com. Noon-9pm, free. Fireworks and festivities, live music — in other words fun for the whole, red-white-and-blue family. Make a game of spotting the explosions through the fog, if there's fog (crossing our fingers for no.)

8 free guided walking tours, Various locations, SF. www.sfcityguides.org. Beginning between 9:30am and 2pm, free. Want something to do before the fireworks light up the sky? Local volunteers from San Francisco City Guides offers these free guided walking tours of their favorite features of the City by the Bay — from the Coit Tower murals to the hidden history of Fisherman's Wharf.

Fourth of July Dog Parade of Westies and Scotties Park and Highland, Piedmont, Oakl. www.ci.piedmont.ca.us. 11am, free.

Celebrate Independence Day with cuddly pups that will prance down the street with their people as part of this 47th annual parade. They'll sashay their way to Piedmont Park where the parade ends with a community picnic.

July 4th Festival of Family Fun, Jack London Square, Oakl. Bring the kids, young and old to meet goats and sheep at a petting zoo. Work up an appetite in bounce houses, arts and craft booths, and rented kayaks or bicycles. Then, munch on the food and beverages from various local vendors. Stilt walkers, magicians, and circus creatures of all variety will entertain. Here's hoping you'll be cool with the face-painting clowns.

SF Zoo free admission day San Francisco Zoo, 1 Zoo Rd., SF. www.sfzoo.org. First Wednesdays, 10am-5pm, free. Celebrate Fourth of July with the animals at Northern California's largest zoological park and conservation center.

Fourth of July at the Berkeley Marina Cesar Chavez Park, 201 University, Berk. www.another-bullwinkleshow.com. Noon-10pm, fireworks at 9:30pm, free. Live entertainment, arts and crafts, fried food, and fireworks abound at this Independence Day celebration. Pick up a "passport to fun" at the event's headquarters and get it stamped at four sites around the Marina to win prizes like yacht cruises for two and Hilton Hotel overnight stays.

THURSDAY 5

Lower Polk Art Walk Polk and Larkin, SF. www.thelowerpolkartwalk.com. 6pm-10pm, free. Wander through eight galleries featuring local artwork, peruse the neighborhood murals, and feast at designated food trucks along the way.

Art opening: Space Craft CELLspace, 2050 Bryant, SF. www.spacecraftonline.com. 7pm-11pm, free. This visual arts and experimental music show celebrates emerging and established artists from the Bay and beyond. Participating artists curate and execute the show in proper SF do-it-yourself style.

FRIDAY 6

First Friday Follies burlesque and creepy puppet show Stork Club, 2330 Telegraph, Oakl. Facebook: First Friday Follies at Stork Club. 9pm, free. As Oakland Art Murmur (www.oaklandart-murmur.org) winds down, find your way to this

strange after-party. It will feature scantily clad dancing women, a creepy puppet show by the Shadow Circus Theater, and various guest performances. **Wild Child art exhibit** Paxton Gate's Curiosities for Kids, 766 Valencia, SF. www.paxtongate.com. 6pm-8pm, free. Courtney Cerruti has repurposed books, candy wrappers, and toilet paper tubes to create the new art pieces that dot the gallery walls tonight. The depictions of flower petals, wild animals, and children's faces explore that combination of sweet and wild that is childhood.



PRETTY PROPAGANDA AT YBCA'S "OCCUPY BAY AREA" EXHIBIT. CHECK OUT THE OPENING NIGHT PARTY ON SAT/7. POSTER ART BY CHUCK SPERRY

SATURDAY 7

Fillmore Street Jazz Festival, Fillmore between Jackson and Eddy, SF. (800) 310-6563, www.fillmore-jazzfestival.com. 10am-

6pm, free. The largest free jazz festival on the Left Coast, this celebration draws enormous crowds for innovative Latin, fusion, and other performers on multiple stages.

Gardening workshop Garden for the Environment, Seventh Ave. at Lawton, SF. www.gardenfortheenvironment.org. 10am-noon, free. Get your fingernails dirty and turn your thumbs green at this hands-on summer gardening class. Learn gardening and composting techniques to encourage flowers and veggies to blossom in your yard without adding organic waste to the landfill.

Amazing Spider Pig comedy show 50 Mason Social House, 50 Mason, SF. www.50masonsocialhouse.com. 7pm, free. The Bay's best self-

proclaimed "nerd comics" are in the house tonight, spreading laughter and awkwardness to spread. **"Occupy Bay Area"** Yerba Buena Center for the Arts, 701 Mission, SF. www.ybca.org. Through Oct. 14. Opening night: 6pm-10pm, free. Radical protest, from the rest Occupy movement to previous incarnations of civil unrest are immortalized here in poster art. Check out works from the famed Chuck Sperry to the deceased, much-loved Alcatraz occupier "Indian Joe" Morris. Opening night festivities include a performance by Oakland hip-hopper Do D.A.T.

SUNDAY 8

San Francisco Symphony at Stern Grove Festival Sigmund Stern Grove Park, 19th Ave. and Sloat, SF. www.sterngrove.org. 2pm, free. Voices from SF's Symphony Chorus will chime over the iconic sounds of Beethoven's Symphony No. 9, conducted by musical director Michael Tilson Thomas. Copland's Billy the Kid Suite will also float over the crowds at the symphony's annual appearance at the beloved free summer concert series. **Cartoonist-in-Residence: Tyler Cohen** Cartoon Art Museum, 665 Mission, SF. www.cartoonart.org. 1pm-3pm, free. Cohen published the first book of her work *Primahood* in 2011, and another, *Primahood: The Second Album*, this June. Come in and ask View completed artwork of this Bay Area female cartoonist. Ask her questions as you watch her work on in-progress pieces.

TUESDAY 10

FoodWise farmers' market tour and tasting Ferry Building, Embarcadero and Ferry Plaza, SF. www.cuesa.org. Noon, free. CUESA's market chef Elianna Friedman will give you a chef's eye view of the season's best food offerings, and share pointers for prepping the spoils of the harvest in your kitchen. The event's end will bring you dish samples, and a recipe to take home.

San Jose Blues Week Various venues, San Jose. www.sjbluesweek.com. Through July 15. This week celebrates the importance of musicians to the community by featuring some of the best local artists. Join the opening night party, which will feature foot-stomping blues band Tip of the Top. **SFBG**

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FILM LISTINGS

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CONCERT FILM **KATY PERRY: PART OF ME** OPENS THU/5.
PHOTO COURTESY OF PARAMOUNT PICTURES

Film listings are edited by Cheryl Eddy. Reviewers are Kimberly Chun, Max Goldberg, Dennis Harvey, and Lynn Rapoport. For rep house showtimes, see Rep Clock. For complete film listings, see www.sfbg.com.

OPENING

Beasts of the Southern Wild See “Delta Delight.” (1:31) *Embarcadero*.

Katy Perry: Part of Me The candy-colored pop star makes the logical leap to big-screen 3D. (1:57) *Metreon*.

Marina Abramovic: The Artist Is Present Matthew Akers’ sleek and telling doc explores the career and motivations of the legendary Serbian-born, New York-based performance artist on the occasion of 2010’s major retrospective and new work at the New York Museum of Modern Art. Abramovic, self-styled the “grandmother of performance art” at an eye-catching 63, steels herself with rare energy — and a determination to gain equal status for performance in the world of fine art — for an incredibly demanding new piece,

The Artist Is Present, a quasi-mystical encounter between herself and individual museum patrons that takes the form of a three-month marathon of silent one-on-one gazing. Meanwhile, 30 young artists re-perform pieces from her influential career. Akers gains intimate access throughout, including Abramovic’s touching reunion with longtime love and artistic collaborator Ulay, while providing a steady pulse of suspense as the half-grueling, half-ecstatic performance gets underway. A natural charmer, Abramovic’s charismatic presence at MoMA is no act but rather a focused state in which audiences are drawn into — and in turn shape — powerful rhythms of consciousness and desire. (1:45) *SF Film Society Cinema*. (Robert Avila) **Nobody Else But You** The Marilyn Monroe pop-culture resurgence continues with director and co-writer Gerald Hustache-Mathieu’s appealingly low-key mystery, which pays homage to the iconic blonde while borrowing liberally from a pair of noir Lauras: Vera Caspary’s back-from-the-dead heroine, and *Twin Peaks*’ unfortunate Ms. Palmer. Fortunately, *Nobody Else But You* is original enough to remain

both suspenseful and highly entertaining. David (Jean-Paul Rouve), a detective novelist with writer’s block, travels from Paris to a small village where a Monroe-esque local beauty named Candice (Sophie Quinton) has just been found dead in a snowdrift. The official word is suicide, but David suspects something more sinister. With the help of a local cop (Guillaume Gouix), the newly inspired author investigates, urged onward by Candice’s evocative diary entries. Though it tries a little hard at times (drinking game: keep track of how many times the number five appears onscreen), *Nobody Else But You* is well worth seeking out; it layers European flair (translation: lots of casual nudity) over a plot that wouldn’t be out of place in an American indie — but relocated, memorably, to “the coldest town in France.” (1:42) *Lumiere, Shattuck*. (Eddy) **Savages** Weed dudes (Aaron Johnson and Taylor Kitsch) break bad, bro, by taking on a Mexican cartel in Oliver Stone’s latest. (1:57) *Four Star, Marina*. **Take this Waltz** See “Sad Romance.” (1:56) *Embarcadero, Shattuck, Smith Rafael*.

ONGOING

The Amazing Spider-Man A mere five years after Sam Raimi and Tobey Maguire’s *Spider-Man 3* — forgettable on its own, sure, but 2002’s *Spider-Man* and especially 2004’s *Spider-Man 2* still hold up — Marvel’s angst-y web-slinger returns to

the big screen, hoping to make its box-office mark before *The Dark Knight Rises* opens in a few weeks. Director Marc Webb (2009’s *500 Days of Summer*) and likable stars Andrew Garfield (as the skateboard-toting hero) and Emma Stone (as his high-school squeeze) offer a competent reboot, but there’s no shaking the feeling that we’ve seen this movie before, with its familiar origin story and with-great-power themes. A little creativity, and I don’t mean in the special effects department, might’ve gone a long way to make moviegoers forget this Spidey do-over is, essentially, little more than a soulless cash grab. Not helping matters: the villain (Rhys Ifans as the Lizard) is a snooze. (2:18) *Metreon, 1000 Van Ness, Presidio*. (Eddy) **The Connection** The first re-release in a project to restore all of quintessential 1960s American independent director Shirley Clarke’s features, this 1961 vérité-style drama was adapted from a controversial off-Broadway play by Jack Gelber. Set exclusively in a dingy Greenwich Village crash pad, it captures a little time in the lives of several junkies there — many off-duty jazz musicians — listlessly waiting for the return of their dealer, Cowboy. To mimic the stage version’s breaking of the fourth wall between actors and spectators, Clarke added the device of two fictive filmmakers who are trying to record this “shocking” junkie scene, yet grow frustrated at their subjects’ levels of cooperation and resistance. With

actors often speaking directly to the camera, and all polished stage language and acting preserved, *The Connection* offers a curious, artificial realm that is nonetheless finally quite effective and striking. A prize-winner at Cannes, it nonetheless had a very hard time getting around the censors and into theaters back home. Hard-won achievement followed by frustration would be a frequent occurrence for the late Clarke, who would only complete one more feature (a documentary about Ornette Coleman) after 1964’s *Cool World* and 1967’s *Portrait of Jason*, before her 1997 demise. She was a pioneering female indie director — and her difficulty finding projects unfortunately also set a mold for many talented women to come. (1:50) *Roxie*. (Harvey)

Magic Mike Director Steven Soderbergh pays homage to the 1970s with the opening shot of his male stripper opus: the boxy old Warner Bros. logo, which evokes the gritty, sexualized days of Burt Reynolds and Joe Namath posing in pantyhose. Was that really the last time women, en masse, were welcome to ogle to their heart’s content? That might be the case considering the outburst of applause when a nude Channing Tatum rises after a hard night in a threesome in *Magic Mike*’s first five minutes. Ever the savvy film historian, Soderbergh toys with the conventions of the era, from the grimy quasi-red-neck realism of vintage Reynolds movies to the hide-bound framework of the period’s gay porn, almost for his own amusement, though the viewer might be initially confused about exactly what year they’re in. Veteran star stripper Mike (Tatum) is working construction, stripping to the approval of many raucous ladies and their stuffable dollar bills. He decides to take college-dropout blank-slate hottie Adam (Alex Pettyfer) under his wing and ropes him into the strip club, owned by Dallas (Matthew McConaughey, whose formidable abs look waxily preserved) and show him the ropes of stripping and having a good time, much to the disapproval of Adam’s more straight-laced sister Brooke (Cody Horn). Really, though, all Mike wants to do is become a furniture designer. Boasting Foreigner’s “Feels like the First Time” as its theme of sorts and spot-on, hot choreography by Alison Faulk (who’s worked with Madonna and Britney Spears), *Magic Mike* takes off and can’t help but please the crowd when it turns to the stage. Unfortunately the chemistry-free budding romance between Mike and Brooke sucks the air out of the proceedings every time it comes into view, which is way too often. (1:50) *1000 Van Ness, Presidio, SF Center*. (Chun) **Ted** Ah, boys and their toys — and the imaginary friends that mirror back a forever-after land of perpetual Peter Pans. That’s the crux of the surprisingly smart, hilarious *Ted*, aimed at an audience comprising a wide range of classes, races, and cultures with its mix of *South Park*-go-there-yuks and rom-com-mie coming-of-age sentiment. Look at *Ted* as a pop-culture-obsessed nerd tweak on dream critter-spirit animal buddy efforts from *Harvey* (1950) to *Donnie Darko* (2001) to TV’s *Wilfred*. Of course, we all know that the really untamable creature here wobbles around on two legs, laden with big-time baggage about growing up and moving on from childhood loves. Young John doesn’t have many friends but he is fortunate enough to have his Christmas wish come true: his beloved new teddy bear, Ted (voice by director-writer Seth MacFarlane), begins to talk back and comes to life. With that miracle, too, comes Ted’s marginal existence as a D-list celebrity curiosity — still, he’s the loyal “Thunder Buddy”

CONTINUES ON PAGE 32 >>

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—A.O. Scott, NY TIMES



MICHELLE WILLIAMS SETH ROGEN LUKE KIRBY AND SARAH SILVERMAN

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FILM LISTINGS

CONT>>

that's always there for the now-grown John (Mark Wahlberg), ready with a bong and a broheim-y breed of empathy that involves too much TV, an obsession with bad B-movies, and mock fisticuffs, just the thing when storms move in and mundane reality rolls through. With his tendency to spew whatever profanity-laced thought comes into his head and his talents are a ladies' bear, Ted is the id of a best friend that enables all of John's most memorable, un-PC, Hangover-style shenanigans. Alas, John's cool girlfriend Lori (Mila Kunis) threatens that tidy fantasy setup with her perfectly reasonable relationship demands. Juggling scary emotions and material

that seems so specific that it can't help but charm — you've got to love a shot-by-shot re-creation of a key *Flash Gordon* scene — MacFarlane sails over any resistance you, Lori, or your superego might harbor about this scenario with the ease of a man fully in touch with his inner Ted. (1:46) *California, Four Star, Marina, Metreon, 1000 Van Ness, Sundance Kabuki*. (Chun)
To Rome with Love Woody Allen's film legacy is not like anybody else's. At present, however, he suffers from a sense that he's been too prolific for too long. It's been nearly two decades since a new Woody Allen was any kind of "event," and the 19 features since *Bullets Over Broadway* (1994) have been hit and-miss. Still, there's the hope that Allen is still capable of really surprising us — or

that his audience might, as they did by somewhat inexplicably going nuts for 2011's *Midnight in Paris*. It was Allen's most popular film in eons, if not ever, probably helped by the fact that he wasn't in it. Unfortunately, he's up there again in the new *To Rome With Love*, familiar mannerisms not hiding the fact that Woody Allen the Nebbish has become just another Grumpy Old Man. There's a doddering quality that isn't intended, and is no longer within his control. But then *To Rome With Love* is a doddering picture — a postcard-pretty set of pictures with little more than "Have a nice day" scribbled on the back in script terms. Viewers expecting more of the travelogue pleasantness of *Midnight in Paris* may be forgiving, especially since it looks like a vacation, with Darius Khondji's photography laying on the golden Italian light and making all the other colors confectionary as well. But if *Paris* at least had the kernel of a good idea, *Rome* has only several inexplicably bad ones; it's a quartet of interwoven stories that have no substance, point, credibility, or even endearing wackiness. The shiny package can only distract so much from the fact that there's absolutely nothing inside. (1:52) *Albany, Balboa, Embarcadero, Sundance Kabuki*. (Harvey) **SFBG**

REP CLOCK

Schedules are for Wed/4-Tue/10 except where noted. Director and year are given when available. Double and triple features marked with a •. All times pm unless otherwise specified.
CASTRO 429 Castro, SF; (415) 621-6120, www.castrotheatre.com. \$8.50-11. **Grease** (Kleiser, 1978), Thu, 5, 7. Presented sing-along style; this event, \$10-15. "Midnites for Maniacs: BFFs Triple Bill:" •**Clueless** (Heckerling, 1995), Fri, 7:30; **Mean Girls** (Waters, 2004), Fri, 9:45; **Heavenly Creatures** (Jackson, 1994), Fri, 11:45. This event, one or all three films for \$13. "Scary Cow Short Film Festival," Sat, 3. More info at www.scarycow.com. •**The Muppet Movie** (Frawley, 1979), Sun, noon, 3:15, 7, and **Phantom of the Paradise** (De Palma, 1974), Sun, 5:05, 8:50.
CHRISTOPHER B. SMITH RAFAEL FILM CENTER 1118 Fourth St, San Rafael; (415) 454-1222, www.cafilm.org. \$6.75-\$10.25. **Bel Ami** (Donnellan and Ormerod, 2012), call for dates and times. **Bernie** (Linklater, 2012), call for dates and times. **Oslo**,

August 31st (Trier, 2011), call for dates and times. **Peace, Love and Misunderstanding** (Beresford, 2011), call for dates and times. **Pink Ribbons, Inc.** (Pool, 2011), call for dates and times. **Take This Waltz** (Polley, 2011), July 6-12, call for times.
PACIFIC FILM ARCHIVE 2575 Bancroft, Berk; (510) 642-5249, bampfa.berkeley.edu. \$5.50-9.50. "Bellissima: Leading Ladies of the Italian Screen:" **Le Amiche** (Antonioni, 1955), Fri, 7; **La strada** (Fellini, 1954), Sat, 8:30. "A Theater Near You:" **Weekend** (Godard, 1967), Fri, 9:05; **Gerhard Richter Painting** (Belz, 2011), Sat, 6:30; **This Is Not a Film** (Mirtahmasb and Panahi, 2011), Sun, 5:15. "Always for Pleasure: The Films of Les Blank:" **Always for Pleasure** (Blank, 1978) with "Dry Wood" (Blank and Gosling, 1973) and "Running Around Like a Chicken With Its Head Cut Off" (Blank, Blank, and Van Deusen, 1960), Sun, 7.
ROXIE 3117 and 3125 16th St, SF; (415) 863-1087, www.roxie.com. \$6.50-10. **Beyond the Black Rainbow** (Cosmatos, 2011), Wed-Thu, 7:15. 9:30. **The Connection** (Clarke, 1962), Wed-Thu, 7, 9:15. "Kung Fu Double Feature:" •**Five Element Ninjas** (a.k.a. *Chinese Super Ninjas*) (Chang, 1982), Fri, 7:30, and **The Mystery of Chess Boxing** (Kuo, 1979), Fri, 9:30. "Au Revoir Béla Tarr:" **The Man From London** (Tarr and Hranitzky, 2007), July 7-11, 6:30 (also Sat-Sun, 1); **The Turin Horse** (Tarr and Hranitzky, 2011), July 7-11, 9:15 (also Sat-Sun, 3:45).
SF FILM SOCIETY CINEMA 1746 Post, SF. \$10-11. **The Story of Film: An Odyssey, Part Six: The Arrival of Multiplexes and Asian Mainstream (1970s); Fight the Power: Protest in Films (1980s)**, (Cousins, 2011), Sat, noon. British TV series; new episodes weekly through July 21. **Corpo Celeste** (Rohrwacher, 2011), Wed-Thu, 2:30, 4:30, 6:30. **Marina Abramovic: The Artist is Present** (Akers, 2011), July 6-12, 2:45, 5, 7:15, 9:30.
SF STATE UNIVERSITY Coppola Theatre, 1600 Holloway, SF; www.legacyfilmfestivalonaging.org. \$12. "Legacy Film Festival on Aging," co-presented by the Osher Lifelong Learning Institute, Fri-Sun.
YERBA BUENA CENTER FOR THE ARTS 701 Mission, SF; (415) 978-2787, www.ybca.org. \$6-8. "Documentaries By Ai Weiwei:" **Fairytale** (2008), Sun, 2. **SFBG**

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"One of the most delightful things about 'To Rome With Love' is how casually it blends the plausible and the surreal, and how unabashedly it revels in pure silliness."

-A.O. Scott, THE NEW YORK TIMES



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FIRST RUN VENUES

The following is contact information for Bay Area first-run theaters.

Balboa 38th Ave/Balboa. 221-8184, www.balboamovies.com.

Bridge Geary/Blake. 267-4893.

Century Plaza Noor off El Camino, South SF. (650) 742-9200.

Century 20 Junipero Serra/John Daly, Daly City. (650) 994-7469.

Clay Fillmore/Clay. 267-4893.

Embarcadero Center Cinema 1 Embarcadero Center, promenade level. 267-4893.

Empire West Portal/Vicente. 661-2539.

Four Star Clement/23rd Ave. 666-3488.

Kabuki Cinema Post/Fillmore. 929-4650.

Lumiere California/Polk. 267-4893.

Marina Theatre 2149 Chestnut. www.intsf.com/marina_theatre

Metreon Fourth St/Mission. 1-800-FANDANGO.

1000 Van Ness 1000 Van Ness. 1-800-231-3307.

Opera Plaza Van Ness/Golden Gate. 267-4893.

SF Centre Mission between Fourth and Fifth sts. 538-8422.

Stonestown 19th Ave/Winston. 221-8182.

Vogue Sacramento/Presidio. 221-8183.

OAKLAND

Grand Lake 3200 Grand, Oakl. (510) 452-3556.

Jack London Stadium 100 Washington, Jack London Square, Oakl. (510) 433-1320.

Piedmont Piedmont/41st St, Oakl. (510) 464-5980.

BERKELEY AREA

Albany 1115 Solano, Albany. (510) 464-5980.

California Kittredge/Shattuck, Berk. (510) 464-5980.

Cerrito 10070 San Pablo, El Cerrito. (510) 972-9102.

Emery Bay 6330 Christie, Emeryville. (510) 420-0107.

Rialto Cinemas Elmwood 2966 College Ave. at Ashby, Berk. (510) 433-9730.

Shattuck Cinemas 2230 Shattuck, Berk. (510) 464-5980. **SFBG**

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LEGAL NOTICES

FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0344097-00 The following person is doing business as **Black Human Rights Leadership Council of San Francisco**, 4909 3RD ST. SAN FRANCISCO, CA 94124. This business is conducted by limited an individual. Registrant commenced business under the above-listed fictitious business name on the date JUNE 15, 2012. Signed by **FRANCISCO DA COSTA**. This statement was filed by Mariedyne L. Argente, Deputy County Clerk on JUNE 15, 2012. **L#100004, June 20, 27 and July 4, 11 2012**

FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0343928-00 The following person is doing business as **M. Tolch & Son** 1100 Potrero Avenue San Francisco, CA 94110. This business is conducted by limited an individual. Registrant commenced business under the above-listed fictitious business name on the date June 6, 2012. Signed by Scott Martinez. This statement was filed by Michael Jaldon, Deputy County Clerk on June 6, 2012. **L#100003, June 13, 20, 27 and July 4, 2012**

FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0343931-00 The following person is doing business as **Bay Area People Solutions** 565 Sausalito Blvd., Sausalito, CA 94965. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 6/6/12. Signed by Cherie Larson. This statement was filed by Michael Jaldon, Deputy County Clerk on June 6, 2012. **L#001123 June 13, 20, 27 and July 4, 2012**

FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0344018-00 The following person is doing business as **Tenants Buying Real Estate**, 870 MARKET ST. SAN FRANCISCO, CA 94102. This business is conducted by limited an individual. Registrant commenced business under the above-listed fictitious business name on the date JUNE 11, 2012. Signed by **RICHARD HURLBURT**. This statement was filed by Maribel Jaldon, Deputy County Clerk on JUNE 11, 2012. **L#100005, June 20, 27 and July 4, 11 2012**

ORDER TO SHOW CAUSE FOR CHANGE OF NAME CASE NUMBER: CNC-12-548671. SUPERIOR COURT, 400 McAllister St. San Francisco, CA 94102. PETITION of **SCARLETT ISABELLA WOLFE** for change of name. TO ALL INTERESTED PERSONS: Petitioner SCARLETT ISABELLA WOLFE filed a petition with this court for a decree changing names as follows: Present Name SCARLETT ISABELLA WOLFE. Proposed Name: SCARLETT CORLIUSS WOLFE. THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING DATE: AUGUST 14, 2012. Time: 9:00 AM room — 514. Signed by Donald Sullivan, Presiding Judge on JUNE 24, 2012. Endorsed Filed San Francisco County Superior Court on JUNE 14, 2012, by Deborah Steppe, Deputy Clerk. **PUBLICATION DATES: JUNE 20, 27 & JULY 4, 11, 2012. L#100005**

ORDER TO SHOW CAUSE FOR CHANGE OF NAME CASE NUMBER: CNC-12-548752. SUPERIOR COURT, 400 McAllister St. San Francisco, CA 94102. PETITION of **Anna Kristen Schenker** for change of name. TO ALL INTERESTED PERSONS: Petitioner Anna Kristen Schenker filed a petition with this court for a decree changing names as follows: Present Name Anna Kristen Schenker. Proposed Name: Anna Kristen Lea Metcalf. THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date: August 28, 2012. Time: 9:00 AM Room — 514. Signed by Donald Sullivan, Presiding Judge on June 26, 2012. Endorsed Filed San Francisco County Superior Court on June 26, 2012, by Deborah Steppe, Deputy Clerk. **Publication July 4, 11, 18, 25, 2012. L#113616**

NOTICE OF TRUSTEE'S SALE TS No. 12-0027684 Title Order No. 120112273 APN No. 31-5329-029-01 YOU ARE IN DEFAULT UNDER A DEED OF TRUST, DATED 03/14/2007. UNLESS YOU TAKE ACTION TO PROTECT YOUR PROPERTY, IT MAY BE SOLD AT A PUBLIC SALE. IF YOU NEED AN EXPLANATION OF THE NATURE OF THE PROCEEDING AGAINST YOU, YOU SHOULD CONTACT A LAWYER. Notice is hereby given that RECONTRUST COMPANY, N.A., as duly appointed trustee pursuant to the Deed of Trust executed by MARIO REYES, dated 03/14/2007 and recorded 3/21/2007, as Instrument No. 2007-1355710-00, in Book J352, Page 0020, of Official Records in the office of the County Recorder of San Francisco County, State of California, will sell on 07/27/2012 at 2:00PM, At the Van Ness Avenue entrance to the San Francisco City Hall, 400 Van Ness Avenue, San Francisco at public auction, to the highest bidder for cash or check as described below, payable in full at time of sale, all right, title, and interest conveyed to and now held by it under said Deed of Trust, in the property situated in said County and State and as more fully described in the above referenced Deed of Trust. The street address and other common designation, if any, of the real property described above is purported to be: 1869 PALOU AVENUE, SAN FRANCISCO, CA, 94124. The undersigned Trustee disclaims any liability for any incorrectness of the street address and other common designation, if any, shown herein. The total amount of the unpaid balance with interest thereon of the obligation secured by the property to be sold plus reasonable estimated costs, expenses and advances at the time of the initial publication of the Notice of Sale is \$536,665.32. It is possible that at the time of sale the opening bid may be less than the total indebtedness due. In addition to cash, the Trustee will accept cashier's checks drawn on a state or national bank, a check drawn by a state or federal credit union, or a check drawn by a state or federal savings and loan association, savings association, or savings bank specified in Section 5102 of the Financial Code and authorized to do business in this state. Said sale will be made, in an "AS IS" condition, but without covenant or warranty, express or implied, regarding title, possession or encumbrances, to satisfy the indebtedness secured by said Deed of Trust, advances thereunder, with interest as provided, and the unpaid principal of the Note secured by said Deed of Trust with interest thereon as provided in said Note, plus fees, charges and expenses of the Trustee and of the trusts created by said Deed of Trust. If required by the provisions of section 2923.5 of the California Civil Code, the declaration from the mortgagee, beneficiary or authorized agent is attached to the Notice of Trustee's Sale duly recorded with the appropriate County Recorder's Office. NOTICE TO POTENTIAL BIDDERS If you are considering bidding on this property lien, you should understand that there are risks involved in bidding at a trustee auction. You will be bidding on a lien, not on a property itself. Placing the highest bid at a trustee auction does not automatically entitle you to free and clear ownership of the property. You should also be aware that the lien being auctioned off may be a junior lien. If you are the highest bidder at the auction, you are or may be responsible for paying off all liens senior to the lien being auctioned off, before you can receive clear title to the property. You are encouraged to investigate the existence, priority, and size of outstanding liens that may exist on this property by contacting the county recorder's office or a title insurance company, either of which may charge you a fee for this information. If you consult either of these resources, you should be aware that the lender may hold more than one mortgage or deed of trust on the property. NOTICE TO PROPERTY OWNER The sale date shown on this notice of sale may be postponed one or more times by the mortgagee, beneficiary, trustee, or a court, pursuant to Section 2924g of the California Civil Code. The law requires that information about trustee sale postponements be made available to you and to the public, as a courtesy to those not present at the sale. If you wish to learn whether your sale date has been postponed, and, if applicable, the rescheduled time and date for the sale of this property, you may call 1-800-281-8219 or visit this Internet Web site www.recon-trustco.com, using the file number assigned to this case 12-0027684. Information about postpone-ments that are very short in duration or that occur close in time to the scheduled sale may not immediately be reflected in the tele-phone information or on the Internet Web site. The best way to verify postponement information is to attend the scheduled sale. RECONTRUST COMPANY, N.A. 1800 Tapo Canyon Rd., CA6-914-01-94 SIMI VALLEY, CA 93063 Phone/Sale Information: (800) 281-8219 By: Trustee's Sale Officer RECONTRUST COMPANY, N.A. is a debt collector attempting to collect a debt. Any information obtained will be used for that purpose. **FEI # 1006.161397 7/04, 7/11, 7/18/2012**

NOTICE OF TRUSTEE'S SALE Trustee Sale No. 12CA00117-1 Order No. 37165-16 APN: 2973CA001 YOU ARE IN DEFAULT UNDER A DEED OF TRUST DATED 12/15/2006. UNLESS YOU TAKE ACTION TO PROTECT YOUR PROPERTY, IT MAY BE SOLD AT A PUBLIC SALE. IF YOU NEED AN EXPLANATION OF THE NATURE OF THE PROCEEDINGS AGAINST YOU, YOU SHOULD CONTACT A LAWYER. On July 17, 2012 at 02:00 PM, RSM&A Foreclosure Services, LLC as the duly appointed Trustee under and pursuant to Deed of Trust Recorded December 27, 2006 as Document Number: 2006-1304379-00 of official records in the Office of the Recorder of San Francisco County, California, executed by: GIOVANNA ROVETTI, AN UNMARRIED WOMAN as Trustor, Mortgage Electronic Registration Systems, Inc., as nominee for First Magnus Financial Corporation, an Arizona Corporation, as Beneficiary, WILL SELL AT PUBLIC AUCTION TO THE HIGHEST BIDDER FOR CASH (payable at time of sale in lawful money of the United States, by cash, a cashier's check drawn by a state or national bank, a check drawn by a state or federal credit union, or a check drawn by a state or federal savings and loan association, savings association, or savings bank specified in section 5102 of the Financial Code and authorized to do business in this state) at the following location: At the Van Ness Avenue entrance to the San Francisco City Hall, 400 Van Ness Avenue., San Francisco, all right, title and interest conveyed to and now held by it under said Deed of Trust in the property situated in said County, California describing the land therein: Legal description as more fully described in said deed of trust. The property heretofore described is being sold ias isi. The street address and other common designation, if any, of the real property described above is purported to be: 45 MIRALOMA DRIVE, San Francisco, CA 94127. The undersigned Trustee disclaims any liability for any incorrectness of the street address and other common designation, if any, shown herein. Said sale will be made, but without covenant or warranty, expressed or implied, regarding title, possession, or encumbrances, to pay the remaining principal sum of the note(s) secured by said Deed of Trust, with interest thereon, as provided in said note(s), advances, if any, under the terms of the Deed of Trust, estimated fees, charges and expenses of the Trustee and of the trusts created by said Deed of Trust, to-wit: \$1,147,412.69 (Estimated*) *Accrued interest and additional advances, if any, will increase this figure prior to sale. NOTICE TO POTENTIAL BIDDERS: If you are considering bidding on this property lien, you should understand that there are risks involved in bidding at a trustee auction. You will be bidding on a lien, not the property itself. Placing the highest bid at a trustee auction does not automatically entitle you to free and clear ownership of the property. You should also be aware that the lien being auctioned off may be a junior lien. If you are the highest bidder at the auction, you are or may be responsible for paying off all liens senior to the lien being auctioned off, before you can receive clear title to the property. You are encouraged to investigate the existence, priority, and size of outstanding liens that may exist on this property by contacting the county recorder's office or a title insurance company, either of which may charge you a fee for this information. If you consult either of these resources, you should be aware that the same lender may hold more than one mortgage or deed of trust on the property. NOTICE TO PROPERTY OWNER: The sale date shown on this notice of sale may be postponed one or more times by the mortgagee, beneficiary, trustee, or a court, pursuant to Section 2924g of the California Civil Code. The law requires that information about trustee sale postponements be made available to you and to the public, as a courtesy to those not present at the sale. If you wish to learn whether your sale date has been postponed, and, if applicable, the rescheduled time and date for the sale of this property, you may call (714) 277-4845 or visit this Internet Web Site www.usa-foreclosure.com, using the file number, 12CA00117-1, assigned to this case. Information about postponements that are very short duration or that occur close in time to the scheduled sale may not be immediately reflected in the tele-phone information or on the Internet Web site. The best way to verify postponement information is to attend the scheduled sale. The beneficiary under said Deed of Trust heretofore executed and delivered to the undersigned a written Declaration of

Default and Demand for Sale, and a written Notice of Default and Election to Sell. The undersigned caused said Notice of Default and Election to Sell to be recorded in the county where the real property is located and more than three months have elapsed since such recordation. Date: 06/25/2012 RSM&A Foreclosures Services, LLC 15165 Ventura Boulevard, Suite 330 Sherman Oaks, CA 91403 805-804-5616 For specific information on sales including bid amounts call (714) 277-4845. Magdalena Berkowska, Authorized Agent of RSM&A Foreclosures Services, **LLC FEI#1045.01626 07/04/2012, 07/11/2012, 07/18/2012**

ORDER TO SHOW CAUSE FOR CHANGE OF NAME CASE NUMBER: CNC-12-548721. SUPERIOR COURT, 400 McAllister St. San Francisco, CA 94102. PETITION of **ROBERT MARTIN DANFORTH** for change of name. TO ALL INTERESTED PERSONS: Petitioner ROBERT MARTIN DANFORTH filed a petition with this court for a decree changing names as follows: Present Name ROBERT MARTIN DANFORTH. Proposed Name: OLIVIA MARTINE DANFORTH. THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING DATE: AUGUST 14, 2012. Time: 9:00 AM room — 514. Signed by Donald Sullivan, Presiding Judge on JUNE 24, 2012. Endorsed Filed San Francisco County Superior Court on JUNE 12, 2012, by Dennis Toyama, Deputy Clerk. **PUBLICATION DATES: JULY 4, 11, 18, 25, 2012. L#100016**

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